

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Drive-In Number

Showmanship Angles
In Outdoor Operation

■ ■ ■

*Making Experience Pay Off
At the Refreshment Stand*

■ ■ ■

A Practical Approach to Landscaping



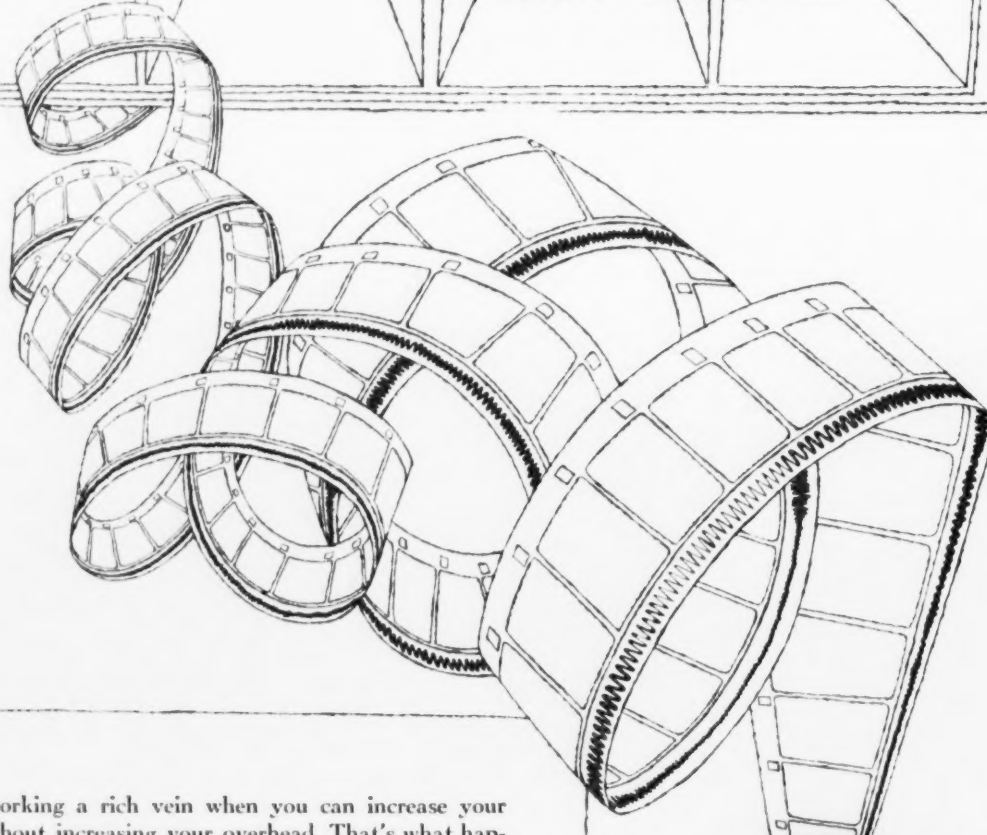
HAZARDOUS FILM DAMAGE

FEBRUARY ISSUE: Section 2 of Motion Picture Herald of February 7, 1953



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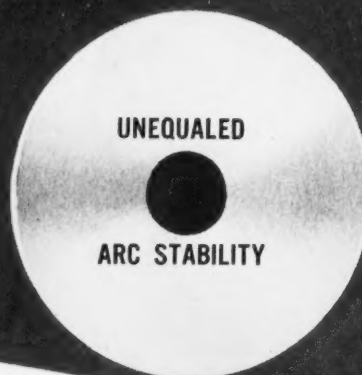
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THEATRE

STREET

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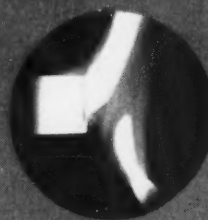
Yes, projectionists know what they want and they're quick to see that the new 9 mm "Suprex" carbon has it. For example, look at these recent comments following comparative tests in theatres of every size, both indoor and drive-in:

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THEATRE EQUIPMENT

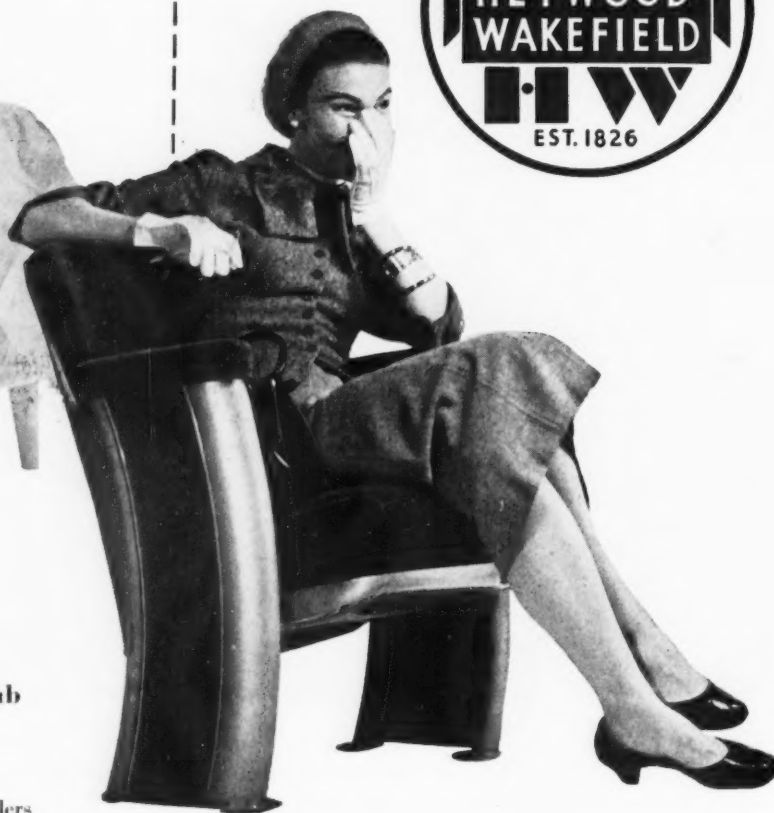
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Better Theatres

For FEBRUARY 1953

GEORGE SCHUTZ, Editor

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BETTER THEATRES SECTION

The Drive-In Field Heads for Year of Biggest Expansion

THE twentieth year of the drive-in is likely to be its biggest. Prospects for new construction in the outdoor field indicate more openings in 1953 than in 1950, which added some 600 operations. A conservative estimate for this year is 800; and on the basis of projects contemplated in applications submitted to the National Production Board during the period of tight controls, N. D. Golden of that Government agency has ventured the prediction that 1000 drive-ins will be built.

Controls are still with us, but in such liberal application that they impose little practical limitation. How to take advantage of the new rules, which went into effect at the beginning of the year, is explained by John Currie of National Theatre Supply elsewhere in this issue—the seventh Drive-In Number of BETTER THEATRES, which was the first publication so to recognize the outdoor field as a distinct and important division of the industry.

Besides allowing the drive-in field to resume extension of the recreational service peculiar to it, relaxation of controls should restore the level of standards that was being set up in the drive-in branch when defense restrictions were imposed in the fall of 1950. Drive-ins have been constructed since then, but often under such handicaps that accepted practices have had to be temporarily ignored.

MANY a drive-in opened during this period of severe restrictions came embarrassingly close to a "cow pasture" only because insistence upon desired standards would have meant shelving the project.

This matter of good standards is not sheer idealism; it is a practical consideration of secure investment. Not so very long ago drive-ins had a pretty low social standing; and the product available to them marked off just such a level within the industry. Higher qualities of property and service were essentials of the successful effort to achieve a higher rating among communities and film distributors. They're essential as well, certainly, to the maintenance of that rating.

And it is a curious fact that the last two years have formed a period of marked progress in drive-in equipment and planning despite the impediment of controls.

—G. S.

Cultivating Carriage Trade— Drive-In Style

By PAUL PETERSEN

Drive-In Supervisor, Walter Reade Theatres, New York

How one of the largest outdoor operations in the East has geared showmanship to the peculiarities of the drive-in, to win family patronage—and with that done, to keep it.

EVERY theatre has its need of extra promotional and exploitation activities, but this is especially true of a drive-in theatre because the starting time is normally late. The necessity to fill in time from a seven o'clock opening until start of the first performance becomes a problem.

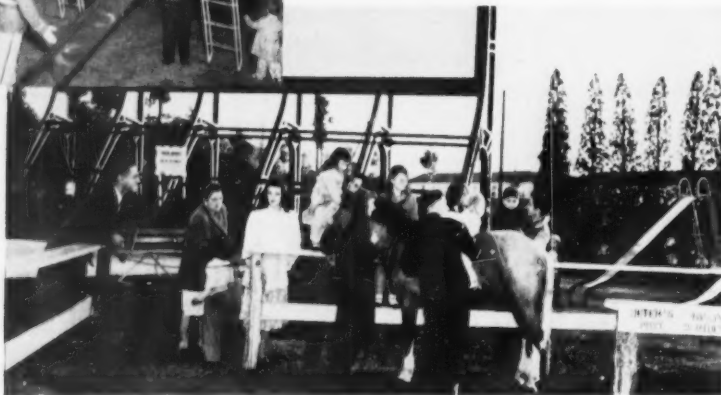
We have partially taken care of it by developing a children's playground, which offers pony rides and is equipped with swings, slides and a 50-foot high ferris wheel that has become a big favorite with adults as well as youngsters. During the summer months we have developed a large family attendance by installing portable mechanical rides, including automobiles, rocket, boat swings and a miniature merry-go-round.

In our playground area we also have provided tables and benches for the use of picnickers. We find that the facilities are used quite extensively during the day and early evening. Families arrive at the theatre as early as 5:30 with lunch baskets to enjoy an outdoor snack and to let the children have fun before the picture starts.

One of our biggest family attractions has been our giant display of fireworks, which we have used on all holidays. To provide such a display is an easy procedure, for in most locations there are wholesale houses which will provide a complete display of both ground and aerial setpieces for just about any amount of money you wish to invest. Full operating instructions can be obtained from the company, and we find that the handling of the display can be done by most maintenance men.

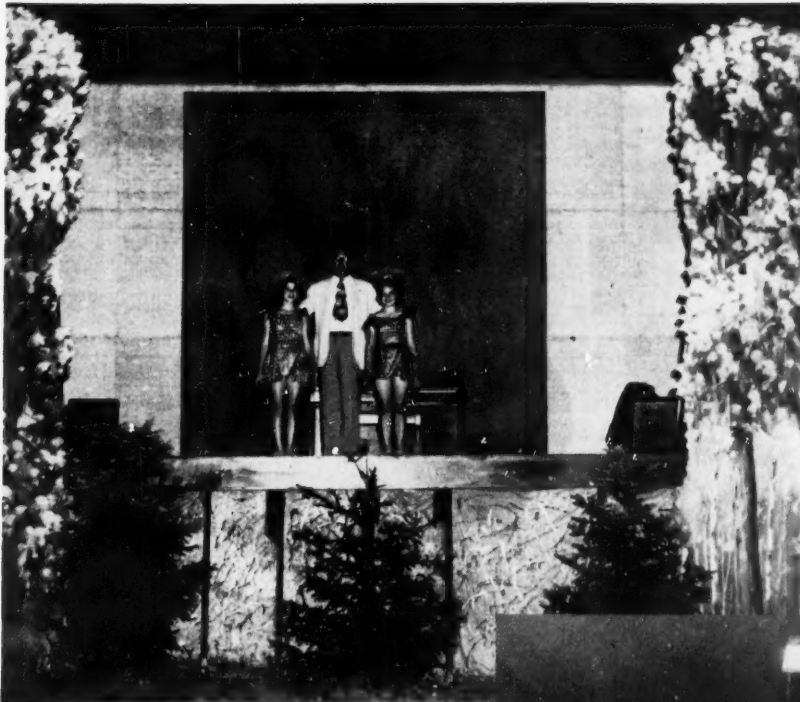
We usually limit a display of this type to about 20 minutes. For safety, all that it requires is the application of good common sense and to watch the wind direction. In all communities it is advisable to check first with authorities on local ordinances. It has been our experience that a permit is required, also the posting of a liability bond to cover any possible damage.

A "Beautiful Child" contest always is a big favorite with everyone and offers an opportunity for local community interest. Prizes for this kind of contest and complete merchant and newspaper co-operation are easily obtained. We tie our contest in



Playgrounds for children from the tots to the lower 'teens are used at all Walter Reade drive-ins to encourage early attendance. They are fully equipped, with free rides on mechanical devices by rides on a live pony at a charge of a dime or so (see middle photo). Play is supervised by trained, uniformed personnel. . . . Nor are adults without play facilities, as exemplified in the horse-shoe match pictured at right.





Patron participation affairs are regularly used in Walter Reade drive-in operation, to keep the community drive-in conscious and to build good-will. The upper left picture shows a stage erected in front of the screen tower, with performers of a home talent show. . . . Above are winners, with their mothers, of a baby contest.

with the local paper by making it a newspaper project and giving the paper screen credit, while it reciprocates by giving free space each day for the official entry blank, lots of publicity and pictures of all weekly contestants.

We run elimination contests for a period of four weeks, selecting two boys and two girls each night, and then hold finals on the fifth week. To make it more important we additionally conduct a grand circuit at one centrally located drive-in at which time a circuit "king" and "queen" are selected.

Numerous prizes can be promoted from local merchants for an affair of this type. The prizes have consisted of complete children's outfits, gold cups inscribed, jewelry



A device occasionally used with good effect is an animal circus.

and other gifts. We also have had a tie-in with a national baby products company, which provided kits for each contestant. Local women's clubs and civic organizations are always willing to co-operate by providing judges.

Several times during the season we have presented outstanding live animal acts. Elephants, tigers, lions, rabbits, monkeys and a trained bull have all appeared at our theatres at various times. Aerial acts are also a big hit with patrons. In order to stimulate the pre-show business, we schedule two performances an evening, one approximately a half hour before starting our screen show, and the next after our main intermission period. The early show is a big favorite with the small children and with adults as well.

To stimulate public awareness of our drive-ins, we have allowed various theatres to be used for Easter "Sunrise Services." In that manner people who haven't become acquainted with outdoor theatres get to

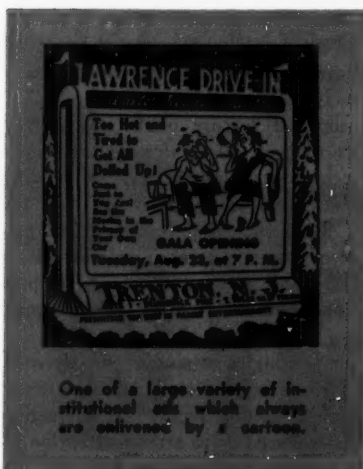
know about these facilities for family enjoyment. In conjunction with this, we assist the local ministers in presenting their Easter services.

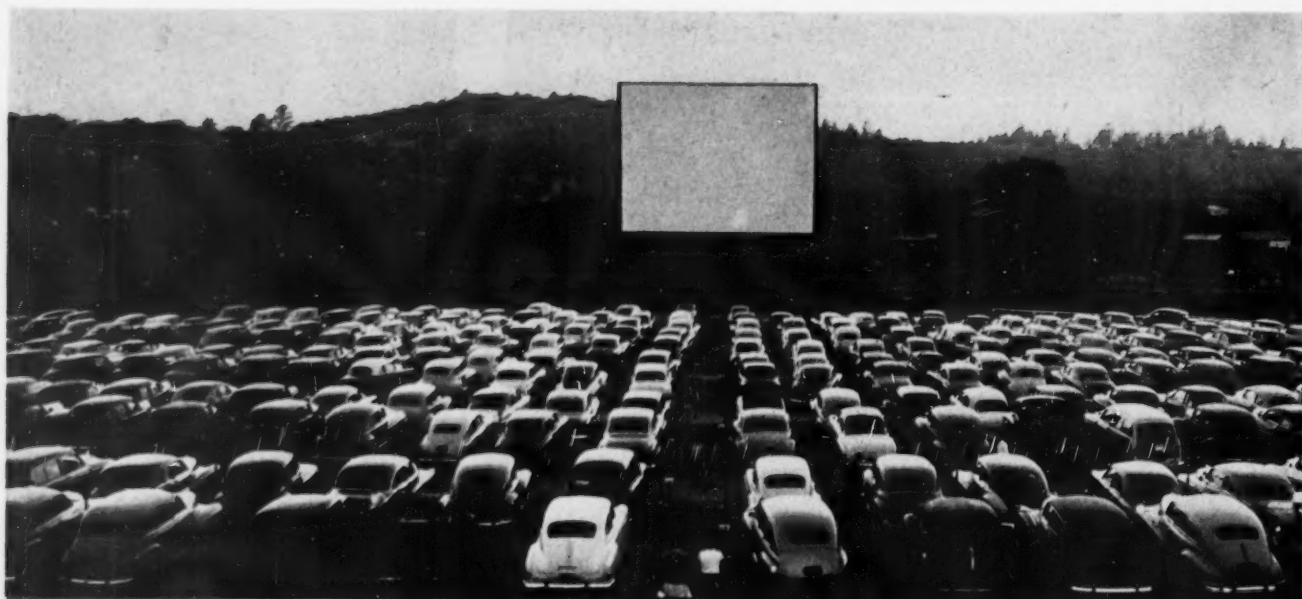
CULTIVATING NEW PATRONS

And in order to acquaint new parents with our drive-ins, we send congratulatory cards to the newborn babies, with free passes to their parents. These names are obtained from local newspapers, and cards and passes are sent out about three months after the announcement appears.

In one situation we obtained a registration list of all car owners and mailed them a letter enclosing a free pass for them and their families. This has always brought a large response. Free passes and rebate tickets to the driver of a car have also been sent out around the area during slow spring and fall seasons.

None of these activities, of course, can
(Continued on page 37)





Drive-in Within a Suburb



George Mann Theatres' new Village drive-in in a residential and shopping district of Santa Rosa, Calif., uses a double ramp plan for 750-car capacity.



To the right of the two entrance lanes of the drive-in is a large service building (above) which houses the refreshment department, rest rooms, storage rooms and administrative offices on the ground floor, with the projection room on the second floor. A double name and attraction sign is placed by the highway (left).

BUILT IN A large residential and shopping district in Santa Rosa, Calif., called Montgomery Village, and conforming to it in the style of its buildings and landscaping is George Mann Theatres' new Village drive-in. Completed last July, it employs a double ramp system to achieve its capacity of 750 cars.

An unusual feature of the drive-in is the fact that all its service facilities have been incorporated into one large building placed at the rear of the field. On the ground floor are the refreshment section, rest rooms, storage areas, and administrative offices and dressing rooms. The projection and generator room is on the second floor.

Along the highway side of the drive-in grounds there is an 8-foot redwood fence. A V-shaped double name and attraction board is so placed as to attract attention of
(Continued on page 42)



HERE *are* SUCH THINGS

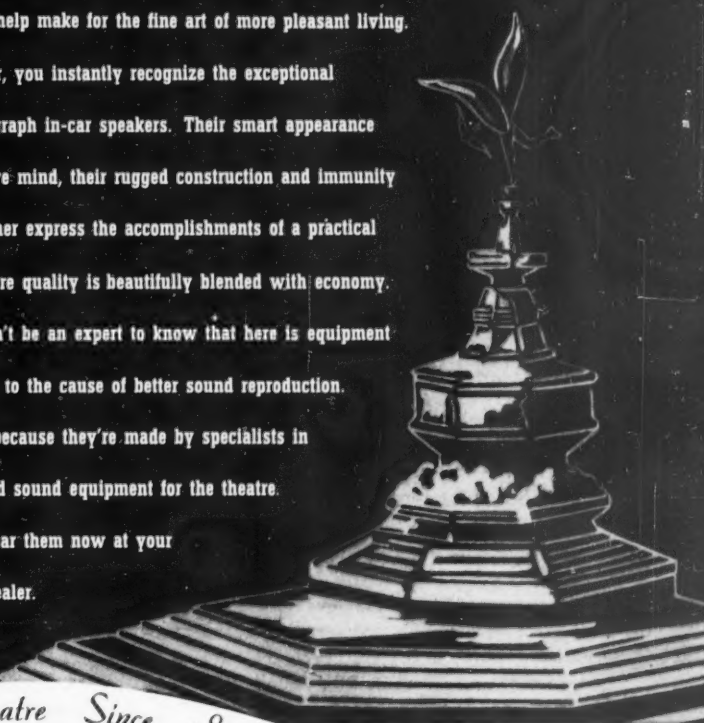
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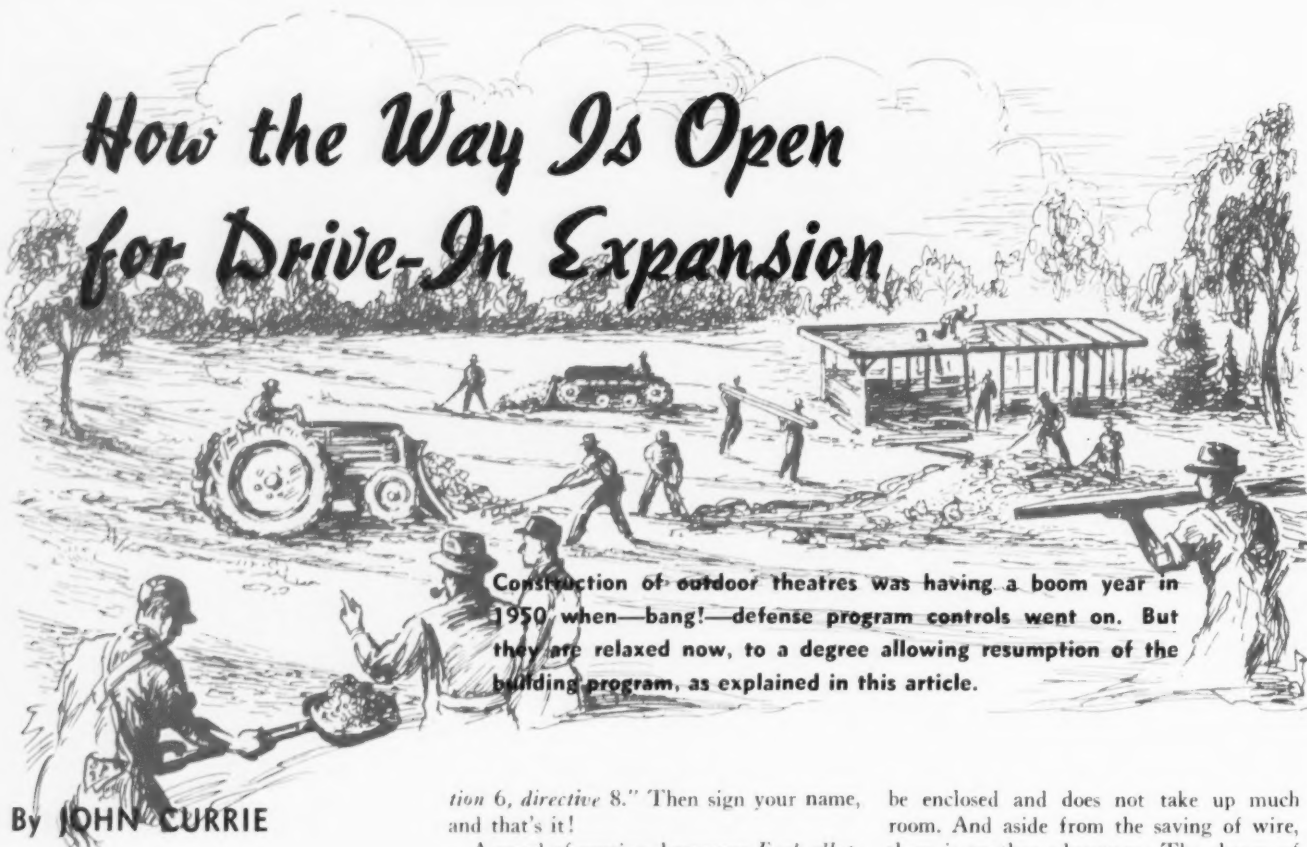
SOUND SYSTEMS

MOTIOGRAPH

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How the Way Is Open for Drive-In Expansion



Construction of outdoor theatres was having a boom year in 1950 when—bang!—defense program controls went on. But they are relaxed now, to a degree allowing resumption of the building program, as explained in this article.

By JOHN CURRIE

THE SIGNS are up for 1953's new drive-in construction and they point toward a banner year! Up to now the best year was 1950. But this year should easily surpass it (assuming, of course, that restrictions on materials aren't unexpectedly restored; and far from expecting that to happen, we look for the controls situation to improve). As evidence for such an encouraging outlook, let's compare the construction picture last year with the one apparent now.

In 1952 under Revised Controlled Materials Plan, Regulation No. 6, builders of Drive-In Theatres were allowed to use up to 200 lbs. of legally acquired copper wire without NPA permission and no priority assistance was available to the builders for the procurement of the wire.

That meant that there was practically no chance at all of putting up a new project. (The only exceptions granted by the government were certain "hardship" cases in a few areas where there were almost no other amusement facilities.)

Now compare that with the situation prevailing under current NPA regulations. At the present time you can *self-authorize* 500 pounds of copper and copper base alloys *each quarter*—a total of 2000 pounds during the year. You don't have to have it on hand; you can go out and buy it. All you need to do is place on the order the following: "Certified under CMP regula-

tion 6, directive 8." Then sign your name, and that's it!

A word of caution, however: *Each allotment must be ordered during the individual quarter period.* For instance, if you miss the January-March allotment of 500 pounds, you can't make it up in April by ordering 1000 pounds. Plainly the smart thing to do is to *order immediately at the beginning of each quarter* so there will be no chance of confusion about it.

And once you have that 500 pounds of copper, how far can you go with it? Well, the primary use of copper for a drive-in is that used in the wire for connecting the speakers No. 14 two-wire cable. The copper content of this wire is roughly 25½ pounds per 1000 feet of two-wire cable. Approximately 18 feet of it is required per speaker. Since you could buy and use about 20,000 feet per quarter, you could connect about 1000 speakers.

Thus, if you were going to build a 1000-car drive-in—and if you started last January 1st—you would be able to connect your speakers during the first period (January-March). But you would have to wait until April 1st to order 500 feet more for such important uses as the *power* cables.

Of course, the average drive-in is not going to have a 1000-car capacity, so in most cases there would be wire left over for running from the transformer on the telephone pole to the service buildings.

This latter usually requires a good deal of copper; however, and some exhibitors have got away from it by arranging with the utility company to put the transformer right next to the building. It can easily

be enclosed and does not take up much room. And aside from the saving of wire, there is another advantage: The chance of power failure during an electrical storm is reduced.

At present there is no copper for heaters, should they be desired. Operators wanting to use them—and going ahead with construction now—must realize that it means breaking up the grounds *later* to lay the wires.

STEEL AND ALUMINUM

Next in importance to copper in the controlled materials is steel. The present allotment is five tons per quarter, this is not to include more than two tons of structural shapes. Now the main use of steel at a drive-in is for the supports of the screen tower. If a steel tower is used, it is needed for the bents. By using a wood tower, however, the only steel required is for the bolts and flanges. That would total less than a ton.

Finally, there is aluminum, of which there is none at all currently available for drive-in construction. Beginning May 1st, 300 pounds per quarter will be permitted. This presents no problem to current projects, due to the many substitutes which are obtainable.

While speaking of "savings" and such in construction, it might not be out of place at this point to refer to the recent practice of placing a combined refreshment and projection building at the last ramp of the drive-in. This is made possible by the new
(Continued on Page 51)



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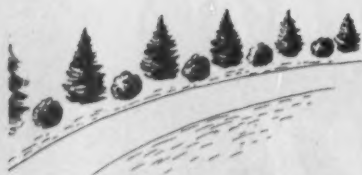
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A Practical Approach to Drive-In Landscaping

Suggestions for planting with trim effect plus costs in mind. . . .



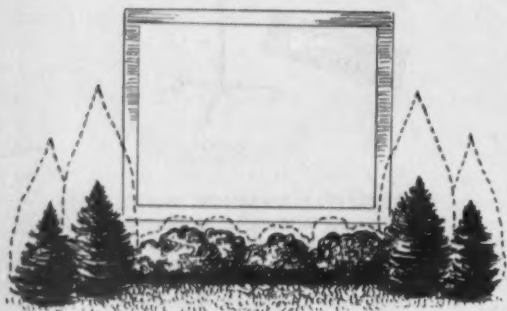
Example of a formal drive planting.



Informal scheme, irregular in pattern.



Natural materials on the plot (indicated in left sketch) can often be used to advantage when culled for best stock formation (right sketch).



Where the screen tower surroundings are barren, evergreen trees at the sides, and low evergreen or deciduous shrubs along the base provide a decorative setting. Care must be used in selection and placement of stock, however, to avoid invasive growth in future (see dotted lines).

The two sketches at right illustrate a mistake that has been made at more than a few drive-ins in the past. The upper drawing indicates a row of very young evergreen trees planted along a drive. When small they are sometimes set so close, for immediate effect, that they grow to produce the condition illustrated in the lower sketch.



Eleventh of a series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, who is now operator of his own drive-in at Ledgewood, N. J.

COMING TO the subject of this installment of "Getting into the Drive-In Business," the reader may well wonder if it should have been the first one. For a primary question is—or should be: How attractive is my drive-in going to be after all the material installations have been completed?



In reality this may well be a foremost concern in the development of a drive-in, right from the selection of a site. Prominent in one's mind at that stage should be, how does this site lend itself to landscaping? Landscaping is an art of so changing natural surroundings so as to produce a more pleasing appearance or suitable arrangement. Here, indeed, your imagination comes importantly into play. What will have to be done? How much should be done? Where should it be done—and with what materials? I shall try to answer such questions for the purpose of general guidance, to which an article naturally is limited, out of the experience I have had in supervising the landscaping of drive-ins of others, and finally of my own.

To begin, you become a sort of "dreamer." You look over the area thoroughly trying to develop in your mind the finished aspect, mentally locating the screen, the main building, the driveways, the box-office, the attraction sign, plus other installations you desire to incorporate into your drive-in. Now that you have the "working parts" in your mental picture, you will want to tie it up with ribbon as you would a gift—all for your lovely public!

No matter how far you are from being an artist, take the time to make sketches on paper, if necessary, so as not to lose one single thought about how you would like to have your drive-in landscaped, either as a scheme for realization at the outset, or as a progressive program to be carried out over a period of two or three years.

For the owner who desires a rather elab-

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■ ■ ■ ■ ■ PERMASCREEN will retain its glossy reflective values forever and texture distributes projected light uniformly throughout entire surface of screen area; unlike a painted screen which will start to deteriorate immediately after it is painted and will continue to do so until painted again. The weather elements deteriorate the bonding materials in asbestos board, plywoods and caulking compounds in the joints and the flat paint washes off. Before repainting and recaulking, it is necessary to wait until the dry season - usually the middle of summer. All this means a poorly reflective surface and a substandard picture for at least one half of the operating season.

■ ■ ■ ■ ■ PERMASCREEN has a waffle like finish which because of its pattern and mar proof surface results in better reflective qualities. The color quality is vivid and the picture is brilliant thereby reducing eye strain to a minimum; also distributes light evenly over entire screen which makes for much better definition.

■ ■ ■ ■ ■ PERMASCREEN, with an average of 30% more reflective value, makes it possible to install smaller generators to obtain the same amount of light. This means less electrical current and cuts general maintenance cost.

WHY NEW DRIVE-INS NEED IT

The usual screen facing materials painted will cost on an average of 40c per square foot. Also, it will cost an average of 18c per square foot each time thereafter for repainting. After 4 or 5 years screen facing materials will have to be replaced at an average cost of 40c per square foot. All of this costs more than PERMASCREEN. That's why you should install PERMASCREEN now. If you have purchased a screen tower with ordinary screen facing materials return same or use somewhere else as you cannot afford to install a painted screen which is obsolete now.

WHY EXISTING DRIVE-INS NEED IT

To get good reflective values equal to PERMASCREEN and proper light on your existing screen, you should paint it at least twice a year. This cost is approximately 36c per square foot and will equal the cost of PERMASCREEN in approximately four years. At the end of this time, you will be forced to install a new screen facing at the cost of 40c per square foot. If PERMASCREEN were installed to begin with, at the end of four years, you will have PERMASCREEN as good as the day it was installed instead of an obsolete painted screen. That's why you should install PERMASCREEN NOW. It costs less than a painted screen considering everything.

PERMASCREEN has been tried and tested in ten major drive-ins in various parts of the country and the audience reaction was tremendously favorable.

**Your selling point is your picture! You cannot afford to be without the best.
So why not place your order NOW?**

PERMASCREEN can be purchased on a time payment plan to fit your budget.

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A notable example of the use of naturally wood areas to provide a beautiful setting is supplied by Walter Reade Theatres' 9W drive-in at Kingston, N. Y., pictured above. . . . Foundation planting is one effective way to make a simple refreshment building attractive, as at the El Rancho, San Jose, Calif., shown below.



orate and formal planting program, my suggestion is to engage the services of a landscape architect. He can give you a landscaped effect that will make the grounds harmonize with natural surroundings. This procedure may be likened to treating the grounds of a country estate. A landscape architect's advice will often prevent costly mistakes in planting. Such services can usually be procured from nurseries of the larger kind, especially near cities.

In general, landscape gardening may be said to be of two distinct styles, one *formal*, the other *informal*. Many times in a drive-in it is well to combine the two, taking advantage of what nature has already provided over the years. The formal part is developed with specimen trees, with lawns, shrubs and flowers arranged in regular de-

sign. The informal garden has no fixed pattern. It avoids straight lines, sharp angles and curves in a rigid design.

A "natural" scheme is most practical for the average drive-in. You'll find good suggestions in public parks. Millions of dollars are invested in landscaping of that kind each year, and most people get fun out of such planting projects. In addition, a qualified nurseryman has trade magazines and other periodicals which he would doubtless make available to you, providing information that would be applicable to your particular area. Much advice can also be obtained from the U. S. Department of Agriculture.

In selecting trees to be planted in your drive-in, it is well to become informed with those of rapid growth, if it is your desire to approach the appearance of full foliage

in a period of a few years. Poplars, birches and willows grow very fast and are most attractive for our type of operation. At the Garden Auto-Torium at Ledge-wood, N. J., I selected the willow. The height at planting was 3 feet; in three full years they have grown to 9 to 12 feet, and maintenance has not cost a penny.

The best time of year for planting the willow is immediately after the frost is out of the ground so as to receive plenty of moisture. If willows are planted too late in the spring, they may require watering every day, unless rainfall continues to be heavy. Once it is established, maintenance on a willow tree is negligible. In one situation where I planted a hundred willow trees in clay four years ago, they are as healthy and beautiful today as any you would find planted next to a pool of water on a millionaire's estate.

For intermediate planting with deciduous (leaf-dropping) trees, it is well to install a few fir, spruce and hemlock. The evergreens set off the other trees, or large shrubs, enhancing their beauty.

THE LAWN QUESTION

Usually, a drive-in can use some lawn to advantage. Lawns cost plenty of money, so be careful of the first step; but remember, "he who dances must pay the fiddler." Unlike shrubs and trees, which ordinarily require little care, a lawn is always like a new born baby—it takes care plus care plus more care. Unless you intend to have on your payroll a full-time gardener who is qualified in the knowledge of seeding and also in administering chemicals to cure diseases and eradicate weeds that are ever attacking a lawn, one should move with great caution before deciding how much lawn to put in.

There are various kinds of grass to use under a variety of conditions. In the Southern states, Bermuda and St. Augustine are recommended. In the North, Kentucky bluegrass is a good selection for fertile soil (preferably limey), where the weather is cool and moist. Even here summer heat may scorch the top of the grass; but in the fall it regains its life after its roots have had an opportunity to spread deeply in the soil. In any event, every good, thickly planted lawn requires soil of a deep rich loam that is carefully prepared before it is seeded.

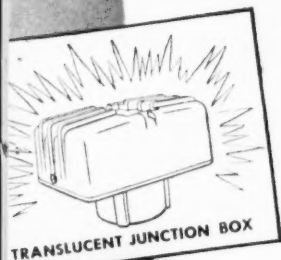
You well may ask, "What then, if no lawn?" Well, it is amazing how neat and attractive you can make a field of weeds look! Simply by cutting the weeds back close to the ground with a power motor, the area can be made to look neat, and it may stay green enough to fool folks, if they don't look too sharply.

At a drive-in we are ever concerned with
(Continued on page 36)

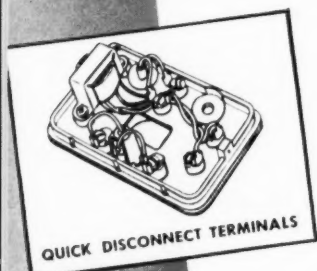
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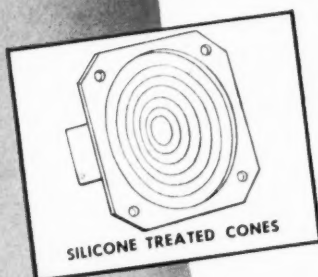
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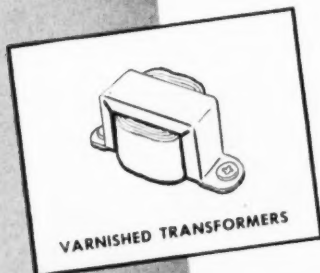
TRANSLUCENT JUNCTION BOX



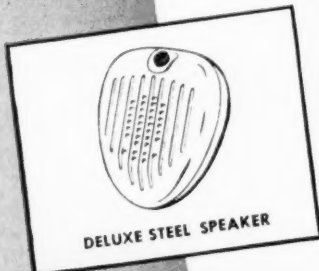
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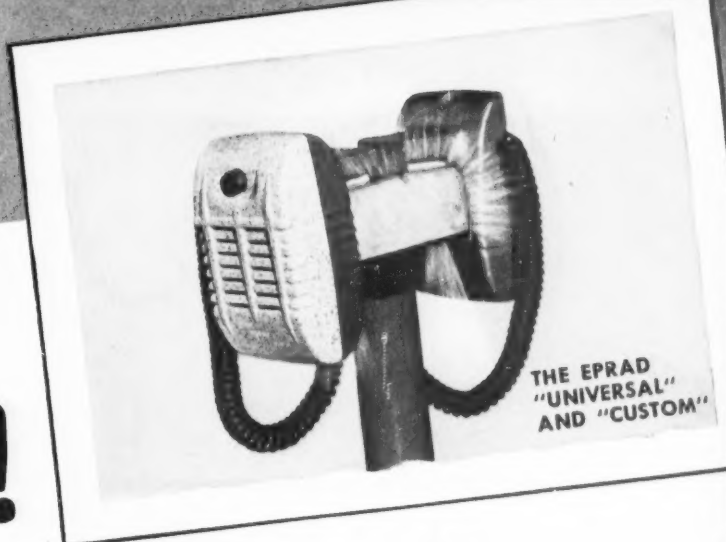
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The IDEAL SPEAKER for ALL DRIVE-INS!

This amazing, new Eprad "Universal" speaker has been designed as the ideal speaker for new drive-ins and as an excellent replacement to harmonize with existing speakers. This speaker is die-casted under terrific pressure, possesses better fit characteristics, is lighter weight and is actually stronger because of dense, tough walls. It has the most weather-resistant and rattle-proof case possible. Eprad speakers have a special primer and two coats of baked enamel.

EASILY INSTALLED!

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SILICONE-TREATED CONE!

Full fidelity and dynamic range are acquired with Eprad's silicone-treated cone. This cone will last almost indefinitely because the non-evaporating silicones prevent drying, and a paraffin base moisture-proofs the cone. The four-inch driver unit makes full use of cavity resonance to give better bass response. Eprad's plastic "raincoat", which does not impair sound or efficiency, is also available at slight additional cost.

NEW TRANSLUCENT JUNCTION BOX

Eprad's "Glow-Top" junction box is available with down-lights (at extra cost). The "ears" for hanging the speaker have been designed to make it practically impossible to knock or blow the speaker off the junction box.

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THE IMPACT OF 3-D ON PROJECTION

THIRD-DIMENSION is moving in on theatre projection slowly but surely, with the invasion soon to pick up speed as more and more prints of the current product—"Bwana Devil" and the Tri-Opticon shorts—become available; and further as production of light-polarizing spectacles catches up on demand.

Only a few projectionists have yet had to adapt their equipment and routine to the peculiarities of dual film stereoscopy, but their number will increase many times during the next few months. Public response to the Arch Oboler thriller and to the "Festival of Britain" subjects which the Sol Lesser-Raphael Wolff organization has imported, continues to maintain the unexpected fervor which so promptly blasted the notion that stereo-films requiring specs would be a flop. The handful of theatres presenting them at this moment is expected to grow to some 300 by tulip time.

And not long thereafter, present stereo product will be augmented by features from

major studios, whereupon hardly a projectionist in the land—possibly outside of the smallest, most remote towns—will know when the lightening is going to strike his booth. Even those who have a long wait are probably curious about the impact on their familiar tools and chores.

By this time most owners, managers and projectionists have put together from trade press reports a general idea of the theatre setup required by the stereo process now introduced. The biggest item of the booth paraphernalia is the equipment for interlocking two projectors so that each film is consistently run in just about perfect synchronism.

Several ways of effecting this have been reported—the electrical hookup employing Selsyn motors, and various kinds of mechanical interlocks. Many theatre supply dealers already can provide these, and doubtless it won't be long before all of them will be able to. Indeed, any of the materials, perhaps even including projection

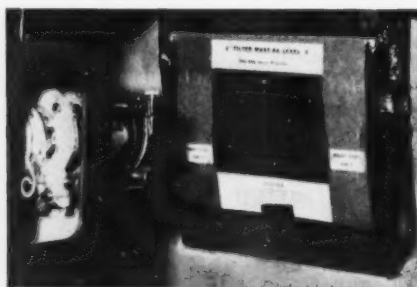
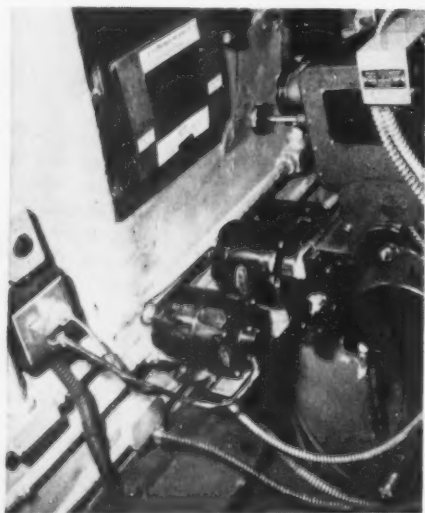
filters, are or will be procurable through regular theatre supply channels, as has been the case with the metallic screen from the beginning.

(Distribution of the spectacles may be quite another matter, at least for some time, according to circumstances reported in the January 31st issue of MOTION PICTURE HERALD—circumstances which could be altered, of course, by action of the Polaroid Corporation itself, or by the marketing of a suitable light-polarizing material by another source.)

Among the other implements, the 24-inch upper and lower magazines constitute major items of expense. With only two projectors available, the dual film method so far makes the performance a two-part show, the story of a dramatic production getting interrupted by an intermission. "Bwana Devil" is on two 23-inch reels.

No sprocket changes are necessary for the projector to handle these reels; there are instances, however, in which projector loca-

ADAPTATION OF A PROJECTION INSTALLATION TO THE EXHIBITION OF THIRD-DIMENSION PICTURES



Some of the principal features of stereoscopic projection are illustrated in these shots of the Aldine theatre in Philadelphia, where the 3-D installation has been made for "Bwana Devil." At left are shown the Selsyn motors used here to interlock the projectors through their motors. Above is one of the projector ports equipped with polaroid filter. The view at right shows the 24-inch magazines, each set handling a complete half of the performance. Sprocket change is not necessary.



tions and pedestals interfere, requiring repositioning of the mechanisms, or introducing a wedge or comparable means of providing clearance. (The rewinder also has to be adapted to the larger reel.)

The only other item of substantial expense is the screen. Here adaptation to 3-D doesn't complicate matters so much as it does in the booth of a theatre where conventional product is alternated with stereo films. Aluminum-coated screens, which are necessary for three-dimension, are more or less feasible for regular projection.

THE SCREEN SITUATION

This is not to overlook the fact, of course, that metallic screens are specular—that is why 3-D needs them. Aluminum screens called "silver screens," used to be in the regular line of every screen manufacturer to meet the specular requirements of long, narrow auditoriums. In wider auditoriums, the fadeaway was too great for good illumination toward the edges. At the moment that is to be remembered in contemplating the installation of "silver screen" just so as "to be ready" for stereo projection.

Will a screen be developed that is equally good for both 2-D and 3-D projection? That would certainly take considerable doing—but isn't Science wonderful? . . . Some sort of compromise is plausible, however—perhaps a method that treats the screen as a multiplicity of areas, each having its own reflectance characteristics. At any rate, the problem is getting attention among screen manufacturers.

As we write, stereo product has not gone into a theatre having a synchronously illuminated surround. Theoretically, at least, screens of this type would seem to be as well adapted to 3-D projection as a screen with masking—provided, of course, the area upon which the image is projected is metallic. As a matter of fact, the diffusion strip of the "Synchro-Screen," for example, should be of greater service with two superimposed images than with one.

OTHER SPECIAL EQUIPMENT

Besides the interlocking equipment, two sets of 24-inch magazines, and the screen, the special equipment that a theatre booking 3-D films must procure consists of *light-polarizing filters and frames* into which they fit, one set for each of the projector ports; a "*static master brush*" that must be used to clean the filters, on both sides, every day; *four 23-inch reels*; and a *projector-alignment film* (such as that in the SMPTE's group of test films), or a comparable chart strip (Natural Vision includes one in its "package" of accessories; another item thereof consists in two small



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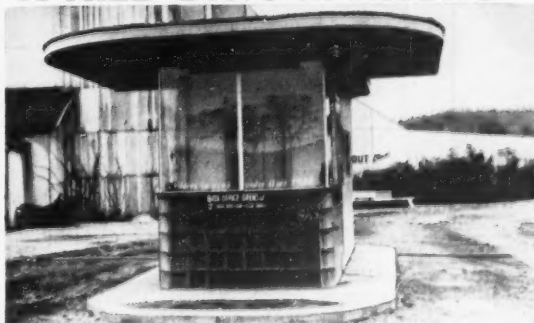
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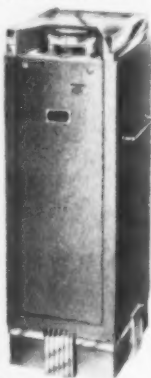
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electric fans to be mounted where they can be trained on the port filters; they curl and disintegrate if they become hot, which is why light should never be projected through them without film).

At the outset, the projector drive motors are connected to a common switch which starts and stops both simultaneously. Then after installation of the large magazines, the projectors are lined up so that they will superimpose one image on the other, with correct focus to the prescribed edge of the image area.

To line up, a loop of the alignment film is threaded into each mechanism (with framing handle in middle position), then arcs are struck for a low level of light (minimum of heat at aperture). Thus the vertical and horizontal lines of the alignment films are projected, and the projectors are lined up so that the lines of one image strike upon those of the other—pretty exactly if eye-strain is to be avoided.

Then comes installation of the port filters. These must be so placed that the light beam goes through the center. It is probably appreciated that the filter for one projector gives its beam one directional characteristic, while that for the other projector produces a different directional characteristic, functions which are repeated in viewing the two superimposed images. Obviously, this process doesn't create the conditions under which the mechanism of sight operates, but the effect can be much the same—and also too much!

INSTALLING PORT FILTERS

The most ticklish part of this job is to level the filters exactly. Detailed instructions may be provided with the filters; the exactitude required is well indicated by those issued by Frank E. Cahill, Jr., supervisor of projection of Warner Theatres:

"Each frame consists of one bar with rings and one bar with clips. The bar with rings is the upper bar. Locate the center of your light beam. The upper bar is to be located in such fashion that the polaroid filter will be centered on the light beam. It is also absolutely essential that the top bar be levelled. Use a spirit level in locating the upper bar accurately. Mark the shutter guides accordingly. Mount the upper bar according to these markings by drilling and tapping the shutter guides and drilling the bar. Insert the polaroid filter in the lens. Mount the bottom bar without levelling. Leave sufficient clearance on bottom so that the filter can easily be released for cleaning and running regular film."

Upon being interlocked, the projectors are ready for threading. This is basically regular procedure except that it involves two films which must be started at exactly

corresponding frames—a difference of even a single frame can cause eye strain.

At the beginning of projection the alignment can be rechecked with the picture itself, by noting (without spectacles) the title material. If there is any trace of a line being above or below its mate, they can be brought into line with the framing handle of one of the projectors. Title material is also good for adjusting focus for definition; this is done with the specs on, by covering first one eye, then the other.

With two synchronized films, a break isn't quite the simple situation that it normally is. Both films have to be restarted, of course, on a matching frame. If any frames are clipped out, opaque leader must be spliced in their place.

And that would seem to be 3-D projection needs and procedures in the main. In next month's *BETTER THEATRES*, our Gio Gagliardi will be turning his attention to them in "The Needle's Eye."

And "Cinemascope"

ANNOUNCEMENT by 20th Century-Fox that it will "convert its entire production" (quoting press reports) to the compression-expansion technique recently acquired from France, stirs up the technical ferment of the industry to something of a froth. The announcement declares that it is the intention to apply this technique, which has been dubbed "Cinemascope," for the purpose of changing the aspect ratio to a revolutionary degree.

Writing in the January 31st issue of *MOTION PICTURE HERALD*, we dealt at some length with aspect ratio as definitely a part of the evolution of a more competent motion picture performance in the theatre, and we referred to the method now sponsored by 20th Century-Fox as one of the ways of dealing with it. Now it is offered to the industry for the immediate revolution of picture proportions so as to attain a much wider image without proportional expansion to unwanted height.

This comes as we note the merest beginnings of a tryout of third-dimension, which at this moment in the resources of the art has very practical conflicts with movements toward a marked extension of screen image.

Moreover, conversion of production is one thing, conversion of theatres is another. In our insistence through the years that image enlargement was a critical factor in further development of the art, and that aspect ratio could not be denied its bearing upon it, we have been conservatively thinking in terms of evolution. The ambitions for "Cinemascope" are a kind of scoop in time. They will need, of course, a good deal of exploration.

THEATRE *Refreshment* SALES

*A department
devoted to
refreshment service*



Experience Pays Off in Boosting Drive-In Refreshment Sales

SUCCESSFUL
ways and means of achieving greater speed and efficiency in refreshment service and new stunts and devices for boosting sales are ever being sought by drive-in operators. Here are some which have been recently developed through the experience of executives in the field.

THE IMPORTANT place that refreshment service occupies in drive-in theatre operation today—a spot it has earned by virtue of the excellent profits it affords—is nowhere revealed so clearly as in management's constant efforts to improve upon it. Operators are ever on the lookout for ways and means of achieving greater efficiency and speed in service as well as new stunts and devices to increase sales. That they are meeting with success in their searches was forcibly revealed in a number of interviews held recently with several prominent drive-in executives.

On the question of which method of service is best—a general counter, two or more stations or a cafeteria—there is still controversy. Finding out which is most suitable for an individual operation is a matter of experience and experiment. Changes may become necessary as was re-

cently the case with two drive-ins of the Neighborhood Theatres, Inc., Richmond, Va. Formerly employing counter service, they have now converted to cafeteria style.

The latter system has been found to have a number of advantages, according to Morton G. Thalheimer, Jr., assistant secretary and treasurer for Neighborhood. It has speeded up service as well as effecting economies, he points out, while at the same time giving greater customer satisfaction.

DEVELOPING NEW STUNTS

Further evidence of the skill of drive-in operators in building up their refreshment business is shown in the ingenuity they have applied to developing special promotion stunts. In discussing this recently, Leon J. Levenson, head of the concessions department of the American Theatres Corporation, Boston, and chairman of the Theatre Owners of America's Concessions Committee for 1953, pointed out that there are two important factors to consider. One is the way to attract a larger percentage of patrons to the refreshment stand. The second is to discover ways to increase the unit sales of patrons once they are inside.

In the first instance Mr. Levenson emphasizes the importance of trailers, a promotional means seconded by almost all drive-in operators, including W. W. Bell, manager of the Palo Alto drive-in at Palo Alto, Calif. At his theatre, trailers an-

nouncing products on sale at the snack bar are run just before the newsreel, which is followed by the intermission. As soon as the break begins Mr. Bell himself makes an announcement over the loudspeaker to the effect that "the coffee is steaming hot, hot dogs are delicious and the best hamburgers in town are waiting at the snack bar."

Another effective means of getting customers to the stand, as cited by Mr. Levenson, is the use of space on coming attraction flyers handed out at the admission gate. Copy should include a "cordial invitation" to visit the snack bar and a list of as many food items as possible, he says.

Other drive-ins have concentrated particularly on boosting refreshment sales prior to the first show of the evening. To do this they offer a free chicken dinner, popcorn or some other item to patrons having a lucky ticket stub or identifying themselves with a certain license number which is posted at the stand. Sometimes, as at some of the Neighborhood circuit drive-ins, live talent is made available for interviews and autographs in the refreshment building. On other occasions this circuit has put passes in the first few boxes of popcorn and used "give-away gags" and games of chance at the stand for the patrons who arrive early.

For the second important factor in building sales, increasing the purchases of customers inside the building, Mr. Bell has a number of suggestions. One of them is

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Extraordinary low, low price to DAD'S users on cups. Ask us about it!

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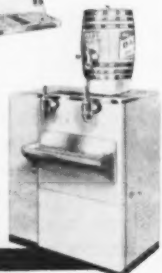
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to place certain merchandise, such as fresh doughnuts, cookies and the like, on a large tray just out of the customer's reach. That is an excellent way, he has found, of spurring the indecisive to action. You can also perk appetites, says Mr. Bell, by popping corn just before and during intermission and by placing onions on the fryer at the same time.

Other devices Mr. Bell has found successful include the use of papier-mache trays with four divisions for carrying refreshments back to the car and a "family-size" box of popcorn that can be closed at the top and is easier to carry. Incidentally, he attributes a recent 10% increase in popcorn sales to the addition of slightly more oil than usually prescribed and the use of celery salt with popcorn salt.

Asked what food items have proved to be most popular in their operations, drive-in operators came up with the expected wide variety. Among the more or less standard items are popcorn, french fries, soft drinks, coffee, frankfurters, and ice cream. At many drive-ins the following are also popular: hamburgers, fried chicken, fried shrimp, doughnuts, barbecued beef and pork sandwiches, salted peanuts and pizza pies.

HANDLING OF CANDY

On the question of handling candy there is some controversy. Harold Combs of Barton Theatres in Oklahoma City, Okla., reveals that candy is the number one best seller at their drive-ins. On the other hand, Mr. Thalheimer reports that candy is given a minor place in Neighborhood operations, with only five or six brands usually being offered. It is displayed either on the back bar or the cashier's stand. Total sales are not too great, he says, and profits are small as compared with other merchandise.

There doesn't seem to be much contention, however, in the manner of selling beverages. Drive-in operators seem generally agreed that the best system is to sell them over the counter by cup. This is preferred to both automatic machines and bottled drinks.

Regarding the use of car hops as an aid to refreshment grosses, opinion is again divided. While one operator tends to discount their value, another has found them worthwhile. One of the latter is Mr. Thalheimer, who specifies, however, that "you must have a good man who is willing to go out and work, pushing the cart around the field. His sales will depend upon his personality and energy in getting to the cars in remote places and his desire to make as much money as possible on a percentage of sales basis as his salary."

Now a new drive-in season is almost at hand, and operators will once more be experimenting and seeking new ways to

New TOA Concessions Committee Selected

A committee of 21 theatre executives has been selected for the 1953 Concessions Committee of the Theatre Owners of America by Leon J. Levenson, committee chairman and head of the concessions department for American Theatres Corporation, Boston. Named to head the group by Alfred Starr, president of TOA, Mr. Levenson has been associated with the candy industry since 1937, when he organized Standard Candies, Inc.

The aims of the committee, as recently announced by Mr. Levenson in a letter to members, include its serving in an advisory capacity to TOA members; conducting the exchange of refreshment merchandising ideas, and serving as a contact group for the manufacturers of candy, beverages and equipment, etc., in the study of mutual problems.

At various intervals the committee will meet to discuss its findings, and the first such gathering will probably be in June, Mr. Levenson said. Representatives of the candy, popcorn, beverage and equipment industries will be invited to join the theatre executives.

Members of the Concession Committee are as follows: Abe Bloom, Balaban & Katz Corporation, Chicago; Harry Botwick, Florida State Theatres, Inc., Jacksonville; Harold Combs, R. Lewis Barton Theatres, Oklahoma City; Charles Duncan, Alhambra Theatres, Decatur, Ill.; Ray Elkins, Rowley United Theatres, Inc., Dallas; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Marie Frye, Central States Theatres, Des Moines; Herbert Hahn, United Paramount Theatres, Inc., New York; James G. Hoover, Martin Theatres, Columbus, Ga.; Joe Keifer, Malco Theatres, Inc., Memphis; Andrew Krappman, National Theatres Amusement Company, Inc., Los Angeles; Nathaniel Lapkin, Fabian Theatres, New York; George Larison, Skouras Theatres Corporation, New York; James Loeb, Walter Reade Theatres, Inc., New York; Clifford Lorbeck, Fox-Wisconsin Amusement Corporation, Milwaukee; Edward Metzger, Kerasotes Theatres, Springfield, Ill.; Van Myers, Wometco Theatres, Miami; Harold Newman, Century Theatres, New York; Manning Stern, Bijou Amusement Company, Nashville, Tenn.; Morton Thalheimer, Jr., Neighborhood Theatres, Inc., Richmond, Va.; and Kendall Way, Interstate Circuit, Inc., Dallas.

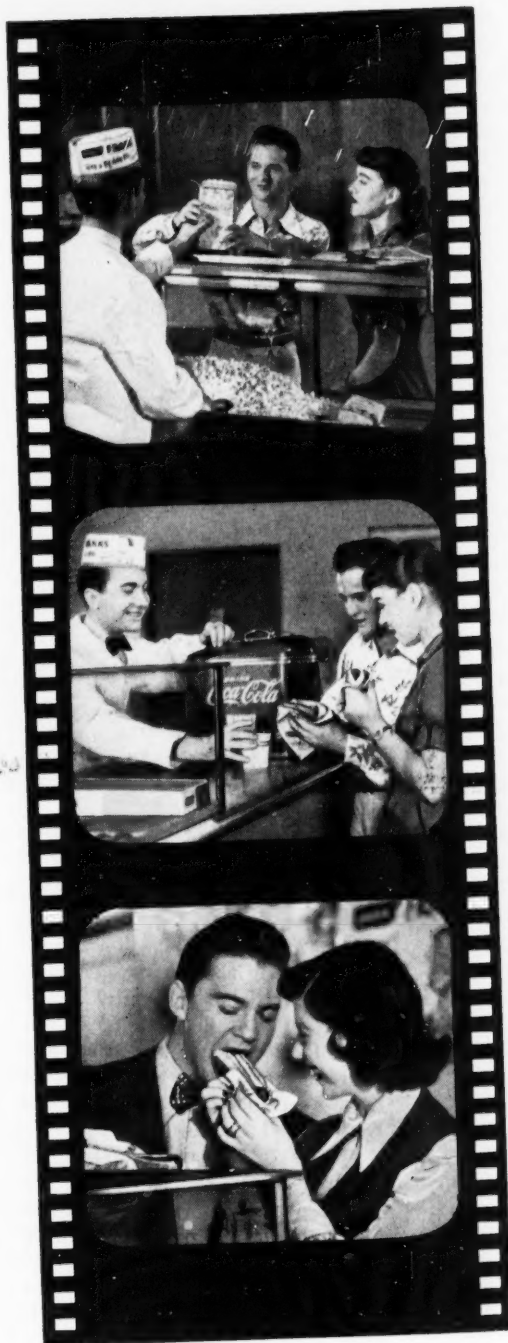
improve their refreshment operations. A word of optimism about the new year—tempered with a word of caution—has been expressed by Mr. Levenson.

"As the 1953 season augurs to be greatest ever in the history of the open air theatre, both from the point of view of the number of patrons and the number of theatres in operation throughout the nation," he said, "the concession stand takes its place as a
(Continued on page 25)

ARMOUR AND COMPANY'S

12 NEW INTERMISSION SHORTS

Boost Concession Take 5 to 33 $\frac{1}{3}$ %



Use these 1-minute color films—
with musical backgrounds
by Bing Crosby's Starlighters—free!

Think what an increase of 5 to 33 $\frac{1}{3}$ % in your concession business would mean in dollars and cents! Concession owners and Drive-in operators from all parts of the country have reported increases of 5% and more after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour's intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around 33 $\frac{1}{3}$ % over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and Gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

MAIL TODAY!

Armour and Company
Fresh & Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois

Please send me your folder with complete information
on Armour and Company's new intermission shorts.

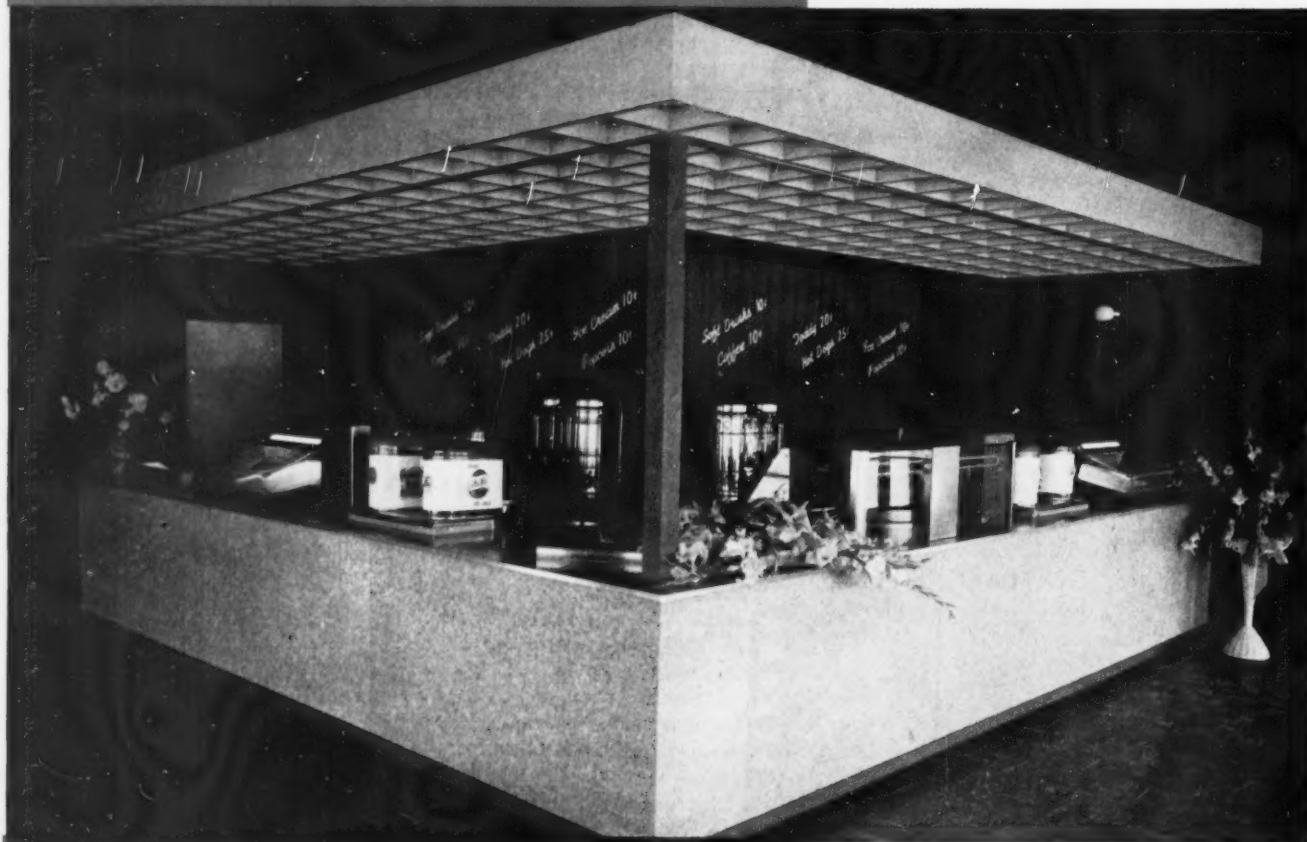
Name

Theater Address

City State

Refreshment Service With Two Stations

*at George Mann's
Village drive-in,
Santa Rosa, Calif.*



Two separate stations, adjacent to each other (see above), are used for refreshment service at the Village drive-in. Equipment is virtually the same (except for size) at each station and includes one large and one small frankfurter steamer (Cinesmax); two "Frigidbers" (Cinesmax); two double-head beverage dispensers (Solmix); a popcorn warmer and a large model popcorn fountain (Cinesmax). The refreshment building can be entered from the field (see below) through doors both on the front and the left side.



IN PLANNING their new 750-car drive-in, the Village, at Santa Rosa, Calif., George Mann Theatres' executives decided to adopt a two-station system for their refreshment service. The snack bar section is housed in a large service building at the rear of the field which also contains rest rooms, storage rooms, dressing rooms, and administrative offices on the ground floor and the projection room on the second floor. A description and photographs of the drive-in's general layout appears on page 10.

Entrance into the refreshment section can be made by patrons from both the front and left sides of the building. The main front entrance, consisting of two double doors, also leads directly to the rest rooms.

The refreshment room itself is L-shaped and covers an overall area of 41x28 feet. The floor is green asphalt tile, and the main ceiling is natural finish pine.

Refreshment service is provided at two separate stations, each adjacent to the other and each 18½ feet long and 30 inches wide. Height of the counters is 38 inches, which is about four inches less than usual. This size was selected to make it easier to accommodate children, and it has since been found to improve conditions generally for the attendants. The counter facing is natural color pine novoply. (Novoply is made of compressed wood chips which leaves a natural finish of the wood used. It requires no upkeep except washing.) The top of the counter is covered with green marbled linoleum to match the flooring.

The backbar wall is combed plywood, deep green in color, which returns into an egg crate overhang in chartreuse. The main side walls are novoply in a redwood finish. Signs on the backbar walls listing the merchandise sold and the prices are done in script made from ¼-inch plywood. Behind each letter is a ¼-inch block holding it away from the wall and giving a shadow effect when the lights are on. From time to time counter signs are used to promote some special items.

Off the refreshment area and accessible to it by a door of birch wood behind the counter and two sliding panels, one at each station, is a utility and preparation room. All storage facilities are kept here.

Refreshment equipment at the counters includes one large and one small frankfurter steamer made by Cinesnax; two "Frigidbars," also Cinesnax; two Selmix two-head drink dispensers; a popcorn warmer by Cinesnax and a large model popcorn fountain. Two twin three-gallon coffee urns are placed against the wall, one on each side. When business is slack, one side of the refreshment counter can easily be shut off.

EXPERIENCE PAYS OFF

(Continued from Page 22)

very important part in the function of the drive-in."

"But we must be careful not to create a Frankenstein. As a large part of our patronage is family trade, with children equaling the number of adults and sometimes outnumbering them, we must be sure to keep the drive-in theatre in the bracket of the lower-priced form of entertainment. If the economy-minded father who pays the household bills finds that when he brings his family—and often the children of neighbors—to the theatre, the amount he spends for one evening is excessive because he is forced to buy gadgets and products other than food, he is apt to be discouraged the next time. He might discover that it would be cheaper to hire a baby sitter and leave the children at home."

BETTER THEATRES SECTION

Nestlé's

ALL STAR CAST

Two New Attractions—
Three All-time Favorites!



Brand new 10¢ items! Double-your-money profit! Plenty of value and eye appeal! Order them out now. Packed 100 bags per shipping case.



Famous Nestlé's Crunch, Milk and Almond Bars. Available in both 5¢ and 10¢ sizes, packed 100 count and 24 count.



See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

✂ One way to keep posted—be a coupon clipper

**"JUST
SQUEEZE
AND
FILL!"**

**Automatic POPCORN Boxes
Automatic Butter Corn Boxes**

— ATTRACTIVE DESIGN —

Saves Time—Won't Leak

- Carry Out Trays • Cups
- Popcorn • Seasoning

Dore Popcorn Company

5913 W. North Avenue, Chicago 34, Ill.



CANADA DRY VENDING CUPS

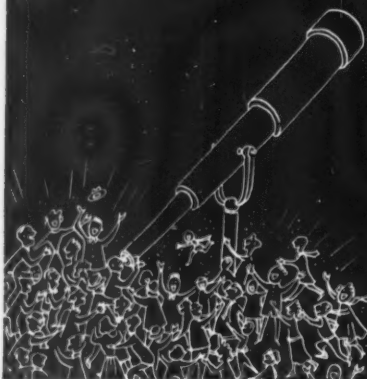
Guarantee customer-appeal and identify each drink with quality. Order in practical quantities "at cost." Save both space and money.



CANADA DRY'S 9 QUALITY SYRUPS

All the flavors you need for profitable rotation—all from a single source.

SALES ARE



CANADA DRY JUGS & CARTONS

New and clean with every order. Protects quality with purity.



CANADA DRY SERVICE

Prompt, efficient delivery is assured within
24 hours by Canada Dry's large fleet of
trucks.



ASTRONOMICAL!

when you offer

CANADA DRY QUALITY SYRUPS

ORDER TODAY! Call the Canada Dry Representative nearest you

Atlanta, Ga.....Paul Allen Raymond 2183	Hartford, Conn.....Jim Condon Hartford 46-1691	New York, N. Y.....Jack Convery Columbus 5-3600
Berkeley, Calif.....Bob Utterbeck Landscape 5-8475	Hudson, N. Y.Ray Veldin Hudson 8-1581	Orange, New Jersey..Carl Oxholm Orange 2-9300
Boston, Mass.Marty Karlin Garrison 7-3700	Indianapolis, Ind.....Elza Cremeans Talbot 1584-81	Philadelphia, Pa....."Hap" Posner Jefferson 3-1500
Buffalo, N. Y.....Bill Rohrbacker Garfield 6800	Kansas City, Mo.....Ray Love Norclay 4335	Pittsburgh, Pa.Paul Immekus Cedar 1-4343
Chicago, Ill.....Lyle Wohlfiel Mansfield 6-4106	Long Island, N. Y.....John Scibetta Virginia 7-3730	Portland, Ore.Carl D. Kicher Blackstone 12151
Cleveland, Ohio....."Doc" Kilmer Express 1-8800	Los Angeles, Calif.....Bob Halstead Logan 3376	Rochester, N. Y.....Walter Baird Glenwood 7998
Dallas, Texas.....Sheldon Harris Justine 6138	Louisville, Ky.....Bill Gray Wabash 4392	San Diego, Calif. .Leland Corporan Woodcrest 3103
Detroit, Mich.....Frank Johnson Townsend 8-5007	Minneapolis, Minn.....Charlie Fox DuPont 7361	Seattle, Wash.....Monte Bass Prospect 6590
Greensboro, N. C. . .Sam Patterson Greensboro 3-4417	Mount Vernon, N. Y..Harold Meagher Fordham 7-4030	Washington, D. C..Bill Sandilands Shepherd 2030

Patrons Having Small Coins Spend More at the Snack Bar



If theatre patrons are going to make purchases at the refreshment stand, they need plenty of loose change for the transactions. A good way to insure that they have it, according to John Parsons, western division manager for Telenews Theatres, Inc., of New York, is by providing them with it at the box-office when they purchase their tickets.

This theory, which is practiced at Telenews theatres in San Francisco and Oakland, Calif., is predicated on the idea that while patrons are willing to part with nickels and dimes, they will tuck bills, quarters, and half-dollars back into the change purse right away. So Telenews' cashiers are instructed to give patrons plenty of small coins whenever practicable in making change for the 50¢ admission price. It all works out fine, says Mr. Parsons, with a goodly share of the coins making their way to the snack bar.

To this practice of boosting refreshment stand sales, Telenews also has added such basic necessities as a prominent location, a large variety of fresh product in open display, and courteous and efficient service. At both the California theatres the importance of location is well illustrated by the placement of the stand in the lobby between the auditorium and the main entrance doors. (See photograph of the San Francisco house above.) The merchandise itself, amounting to about \$400 worth, is neatly and attractively displayed on the open counter for easy access. And stand employees are expected to keep friendly and alert, making the customers feel welcome.

To insure that its tested and proven means of stimulating refreshment sales are adhered to, Telenews employs professional inspectors who make a survey of the general operation from time to time. In their reports they grade attendants on their responses to the "patrons," whether or not they suggest other merchandise and their general conduct at the stand. Product is also checked as to whether it is fresh and neatly displayed.

Such inspections are not made in the spirit of a "gestapo," Mr. Parsons points out, but rather as a morale booster. Most employees, he finds, are eager to discover how well they are rated, and the reports are conspicuously posted in the dressing rooms for their benefit.

Another method of improving refreshment sales successfully employed at Telenews is special decoration of the stand during holiday periods. Trailers, however, are dispensed with, since the theatres' programs run only one hour and there are no intermissions. The refreshment stand with its prominent location and easily accessible product is felt to speak for itself.

Popcorn Production Shows 23% Jump

POPCORN production for 1952 was 23% higher than 1951, according to a report on the 11 commercial popcorn-growing states compiled by the U. S. Department of Agriculture. Last year's total was 253 million pounds, which is also 18% higher than the ten-year average of 214 million pounds.

Production by states during 1952 varied considerably with increases reported in all those in the main Corn Belt areas but decreases shown in other states, including Kentucky, Texas and Oklahoma. Due to the summer drought, production in the latter state was more than 50% below 1951.

Leading all other states was Indiana with 52 million pounds, replacing Illinois, which slipped to second place with a crop of 47½ million pounds. Iowa produced 38¼ million pounds, compared with 22½ million in 1951. Yields in other Corn Belt states were generally above 1951 except in Illinois, where they were reduced by the summer drought in the southern areas of the state.

A total of 183,000 acres of popcorn was planted by growers in 1952 or nearly a fifth more than the 154,000 in 1951. Abandonment of planted acreage was relatively low during 1952, amounting to only 8.8% compared with 12.1% in 1951. The quality of the popcorn was unusually good in most areas of the Corn Belt States; however dry weather made it poor in the southern producing areas.

Harvesting of the year's crop was nearly 90% finished by November 1, 1952, with about two-thirds of the 1951 crop being in on the same date. Yellow varieties of popcorn totaled about 79% of the 1952 production with white varieties being about 21%. In 1951 about 82% was yellow and 18% white.

PLUG FOR THE THEATRE



While the Theatre Concession Company's delivery trucks go about their business of servicing theatres in Chicago, they also seek to promote theatre attendance through signs on both sides of the trucks, as shown above, with copy reading, "Relax at a movie theatre today."

**PETER PAUL
PRESENTS —**

The **BIG** Advertising and Merchandising Campaign of 1953

Starring



and

PLUS

**TESTED "TIE-INS"—THE
BIG STARS IN YOUR STORE!**

★ **BILLBOARDS!**

Full-color, appetite-teasing 24-sheet posters now showing in more than 300 cities all over America! It's the biggest outdoor show in the candy business! And it really sells for you!

★ **RADIO!**

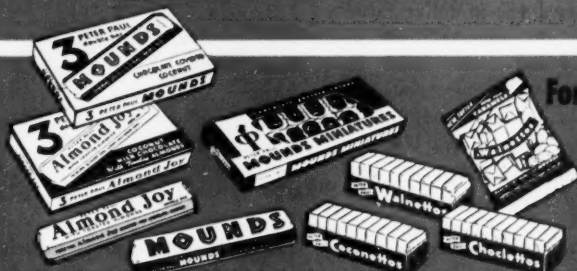
Day in and day out, on more than 150 strategically located stations across the country, Peter Paul newscasts and spot announcements sell Mounds and Almond Joy to millions!

★ **TELEVISION!**

Selected spot announcements and program participations in the major candy markets!



Peter Paul's pre-tested merchandising material—floor stands, window streamers, shelf talkers and billboard reproductions—help you build displays like these that tie you in for extra profits at the point of sale! Ask your local Peter Paul representative or write direct for this point-of-sale material!



For Greater Dollar Volume and Profit, Feature

PETER PAUL

Home-Kitchen-Fresh Candies

PETER PAUL INC., NAUGATUCK, CONNECTICUT
OAKLAND, CALIFORNIA, DALLAS, TEXAS

Compare Spacarb

THE CHOICE OF
BETTER THEATRES EVERYWHERE

THIRSTY?



...the high speed cup machine designed for short-rush demands

1. THEATRE-DESIGNED JUMBO CAPACITY ... the modern way to take care of customer demand during intermission rushes easily, speedily ... no lost sales due to slighted patrons.
2. EYE APPEAL ... Cool, modern exterior blends with your lobby.
3. INCREASED VOLUME & HIGHER PROFITS ... through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details.

Write for FREE BOOKLET

SPACARB, Inc.
America's Oldest Manufacturer and Operator
of Automatic Beverage Dispensers
375 Fairfield Ave. • Stamford, Conn.

SPACARB, INC.
375 Fairfield Avenue, Stamford, Conn.

☐ Please send free booklet
☐ Please arrange to have your operator call on me.
☐ I am interested in purchasing Spacarb equipment.
☐ Send full details of national financing plan.

NAME _____
 THEATRE _____
 ADDRESS _____
 CITY & STATE _____

MAIL NOW OR PHONE Today

THE VENDER-VANE

News and Comment about
Merchandise Sold in the Theatre

Horst Roder Named To Dad's Sales Staff

HORST W. RODER has been named assistant sales manager of the Bottling Division of Dad's Root Beer Company, Chicago. Mr. Roder was associated with Canada Dry Ginger Ale, Inc., New York, for the past 16 years, starting as a specialty salesman and rising to the position of division manager of the Maywood Division. His previous experience in training sales organizations and developing markets will be put at the disposal of Dad's bottlers throughout the country, according to the company.



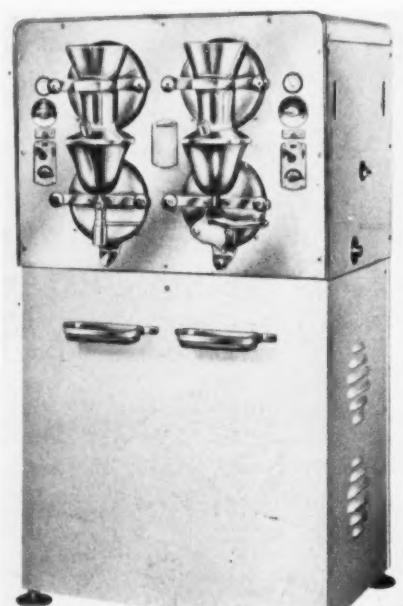
Horst W. Roder

50c-a-pound class; and the bar goods group. Bulk and penny goods showed the smallest drop in dollar value with 3%.

Soft Ice Cream Unit Having Two Freezers

A NEW SOFT ice cream freezer, consisting of two complete freezers within one stand, has been added to its line of frozen dairy dessert units by the Free-King Corporation, Chicago.

Called "Model 950," the self-contained unit has two compressors, each operating independently of the other. If desired, a different flavor may be prepared in each freezer. A capacity of seven gallons of refrigerated mix may be stored in the stand. Its dimensions are 36 inches wide, 24 inches deep, and 65 inches high.



Candy Sales Show Drop in Poundage and Dollars

MANUFACTURERS' candy sales dropped 10% in poundage sold, and 7% in dollar value, during November 1952, as compared with the same month in 1951, according to a preliminary report on the period issued by the Bureau of Census, U. S. Department of Commerce. This drop was true of all categories except that of package goods selling for \$1 or more a pound, which increased 4% in dollar value during the month.

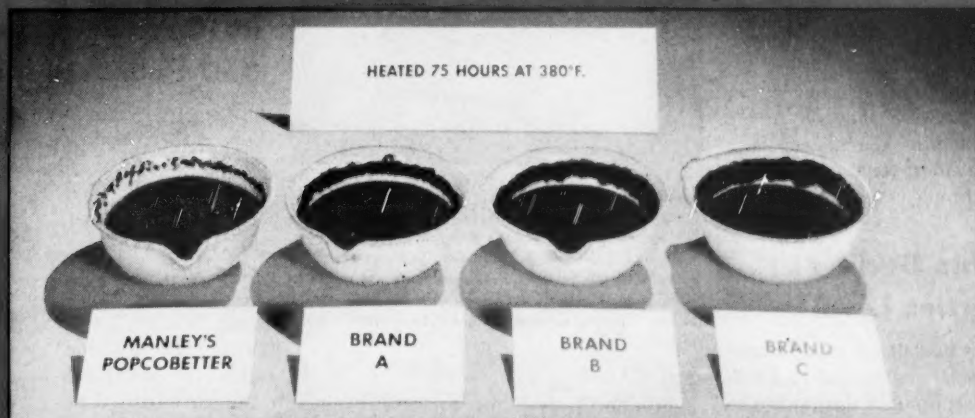
The greatest decline from 1952 in poundage was made by package goods retailing for less than 50c a pound, which showed a 15% drop. The 5c and 10c specialties slumped 12%, and bar goods and packages retailing at 50c to 99c a pound fell off 10%.

In dollar value the greatest decline was 9%, and it was shared equally by three separate categories—packages goods retailing from 50c to 99c a pound; the less-than-

Like all the company's models, the new unit includes an automatic feed, which, as one serving is made, injects a similar quantity into the freezer; also a "seeing eye"

MOTION PICTURE HERALD, FEBRUARY 7, 1953

Now! Impartial Laboratory Test Proves MANLEY'S POPCOBETTER SEASONING Leaves Less Gum Deposit!



LOOK AT THE PICTURE!

See the difference between Manley's seasoning and the other brands. POPCOBETTER stays cleaner!

LOOK AT THE CHART!

Here are the actual results of the continuous 75 hour heat test recently conducted by the Miner Laboratories, Chicago.

Here's proof that Manley's POPCOBETTER is the best popcorn seasoning. Look at the results of this impartial, scientific test.

All three other brands tested left more gum deposit than Manley's seasoning. Miner Laboratories report: "POPCOBETTER left a gum deposit of less than one per cent! The other brands showed deposits 3 to 12 times more!"

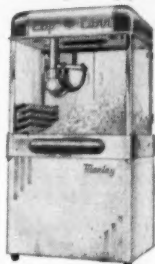
What does this mean to you? Manley's seasoning makes your popcorn pop better, taste better, sell faster! Manley's super-refined popcorn seasoning is specially processed from pure coconut oil . . . so different from ordinary seasonings made from animal, vegetable or other such oils that turn rancid and break down under high heat into gummy resins which blacken your kettle . . . impart unpleasant odor and taste to your popcorn.



Remember . . . it's best, so depend on the best — Manley's POPCOBETTER, the quality seasoning for better popcorn, faster sales, bigger profits.

Manley Popcorn Machines Plus Manley Supplies Mean Bigger Profits for you...

For the biggest possible popcorn profits, Manley supplies everything you need—large volume popcorn machines . . . rich, big-kernel popcorn . . . quick dissolving salt . . . candy-stripe bags and boxes. Just one source for quality equipment and supplies . . . dependable service! That's Manley!



Oil	Gum Deposit on Continuous Heating of Oils for 75 Hours at 380° F.	
	85 Gram Sample	Per Cent
Manley's POPCOBETTER	0.075	0.089
Brand A	2.2	2.5
Brand B	7.3	8.6
Brand C	9.3	10.9



MANLEY, INC.

1920 Wyandotte St.,
Kansas City 8, Mo.

Nobody Outpops Manley

THE BIGGEST NAME IN POPCORN
THROUGHOUT THE WORLD

Mail Coupon Right Away to Find Out How Manley
Helps You Make Bigger Popcorn Profits!

Manley, Inc. MPH-253,
1920 Wyandotte St., Kansas City 8, Mo.

- ☐ Please have a Manley representative bring more information on Popcobetter and complete Manley service.
- ☐ Please send me your FREE booklet, "How to Make Big Profits from Popcorn."

Name _____
Firm _____
Address _____
City _____ Zone _____ State _____

dial, which indicates when the product is at the proper serving consistency and when the freezer is underloaded or overloaded; and a continuous freezer, the parts of which are easily removed for cleaning.

The beater is made entirely of heavy dairy metal and is gearless. There is also a back feed that feeds the mix in the front end by means of a conveyor screw and transfers it to the rear of the freezer compartment. The frozen product is thus always in the front of the freezer ready to serve, making it possible to clean the freezer from the front.

All mix feeding parts are in front within easy reach. The draw-off gate is available in either spigot or knife-type action. The cabinet front is stainless steel and castings are nickel-silver throughout.

Candy Profits Decline To Mid-Thirties Level

A DECLINE in candy manufacturers' net profits on net sales, which started in 1947, has brought them down to a level prevalent in the mid-thirties, according to an analysis of the confectionery field for the years 1932 to 1951 made by Roy A. Foulke of Dun & Bradstreet, Inc., New York, as reported by *Candy Industry*.

Losses were reported on net profits on net sales for 1932-33, but after that percentages rose to a peak of 7.88% in 1946, except for a dip during 1937-38. The decline was at its worse in 1949, when the figure broke from 6.4% to 3.83%. In 1951, a low of 2.11% was reached.

Net profits on net sales for the five-year period from 1937-41 averaged 2.01%, an

CONFER ON NEW POPPER



Plans for promoting the new Cretors' drive-in model popcorn machine (BETTER THEATRES for December, 1952) recently brought C. J. Cretors, head of C. Cretors & Company, popcorn machine manufacturers, to the national sales offices in Nashville, Tenn. He is shown (left) with H. E. Chrisman of the Cretors' Corporation, national sales organization.

improvement over the previous five-year period, 1932-36, which averaged 1.12%, according to the report.

Institute Offers Aid To Boost Popcorn Sales

A FREE POPCORN sample campaign currently being conducted by Fox Midwest Theatres and Commonwealth Theatres, both of Kansas City, Mo., is being studied by the Popcorn Institute, Chicago, as part of its plan for promoting popcorn sales in theatres. The Institute

laid blueprints for similar campaigns in other theatres during its annual meeting in Chicago last month.

Suggestions from theatre owners as to other ways the Institute can help them to sell more popcorn are welcome, according to the Institute's acting chairman, Clark Rhoden. He urged that theatre operators send such ideas to the Popcorn Institute at 332 South Michigan Avenue, Chicago 4.

Ice Cube Maker of 350 Pounds Capacity

A NEWLY redesigned ice cube maker, having a production capacity of 350 pounds of ice cubes daily, has been marketed by the Ajax Corporation of America, Evansville, Ind.

Called the "Electric Iceman," the unit freezes ice cubes in individual compartments designed to provide cubes identical in size, shape and clearness. The cubes drop into a heavily insulated, waist-high storage bin for easy access.



The machine has a blue-grey Hammerloid finish. It requires less than one square yard of floor space. Water wasted by the unit will be less than ten gallons during a 24-hour operation, according to the company.

New Garbage Disposal And Dishwashing Unit

A NEW sanitary garbage disposal and dishwashing unit, especially designed for use at fountain-luncheonettes with a seating capacity of 20 or less if food service is heavy, has been announced by the Bastian-Blessing Company, Chicago.

Called Model No. 1566, the unit is six feet long and constructed of stainless steel. It is equipped with an automatic electric Hobart UM dishwasher and a divider for the corrugated drainboard to separate baskets of cleaned and soiled dishes. A center shelf section holds 19x19 inches dish baskets used in the dishwasher.

On the right of the unit facilities are provided for preparatory clean up of the dishes before stacking them in the dishwasher baskets. These include a rear corrugated drainboard, a refuse chute and a sink 12x14x10 inches deep, equipped with a Moen faucet.

Below the sink is a garbage pulverator which grinds up and disposes of all solid

MAKES 'EM FASTER—MAKES 'EM BETTER!

CONNOLLY
AUTOMATIC

BOOSTS YOUR

ROLL-A-GRILL
FRANKFURTER
SALES—AND PROFITS!

Now used in thousands of Drive-in Theatres . . . Amusement Parks . . . Food Service Counters.

NO SMOKE
NO ODORS

No Installation
Needed — Just
PLUG IN!

● ROLL-A-GRILL stops traffic with its fascinating slow rotary motion—sells franks because it makes 'em look so appetizing.

● SELF-BASTING ROLL-A-GRILL SEALS IN JUICES, retains natural flavor . . . frankfurter expands

In size — looks worth more — and YOU GET MORE FOR IT!

● Saves time and labor — NO ATTENDANT NEEDED to watch or turn franks—no scraping of grill—and it's FAST—grills 500 FRANKS PER HOUR!



Consult your local dealer—or use handy coupon for further information.

J.J. CONNOLLY, INC.

MANUFACTURER

457 WEST 40th STREET, N. Y. 18, N. Y.
Phone: CH 4-5000 Cable Address: JAYCONLEY

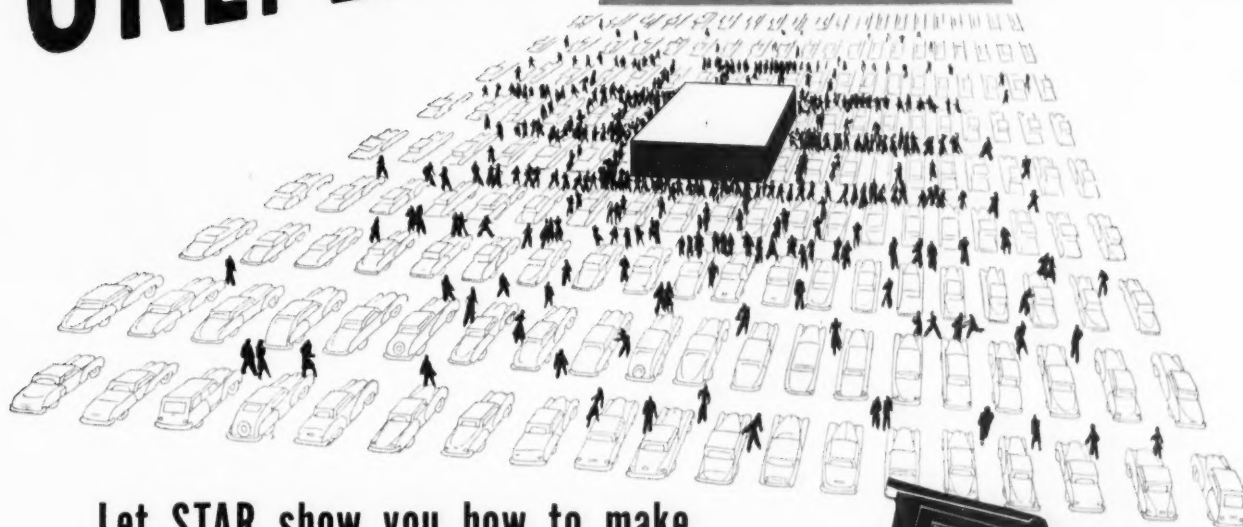
J. J. CONNOLLY, INC.
457 West 40th St., N. Y. 18, N. Y.

Dept. BT

Please send me literature on complete line of Connolly Automatic Roll-A-Grills.

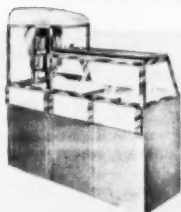
NAME _____
ADDRESS _____
CITY _____ STATE _____

ONLY 20 MINUTES TO SERVE THIS CROWD!



Let STAR show you how to make these valuable minutes pay off!

If you own or manage a drive-in theatre, you are really in the restaurant business and vitally concerned with the success of your food serving operation. For the past 25 years, Star has been a leader in the food serving field with quality equipment designed to prepare good food in a hurry. Star will be glad to send you blueprinted suggestions to speed up your concession operation and give you the best possible volume. **WRITE US TODAY, GIVING FULL PARTICULARS.**

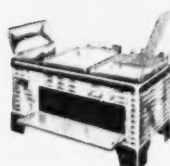
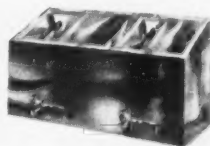


POPCORN MERCHANDISER... Combination popper and warmer... large capacity popping unit and plenty of storage room for ready-popped corn.



STEAMRO, JR.... At lowest price in history... steams 150 hot dogs and warms 40 buns.

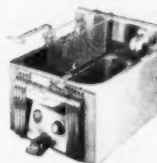
STEAMRO, SR.... Low cost, compact counter unit... steams up to 400 hot dogs and warms 300 buns.



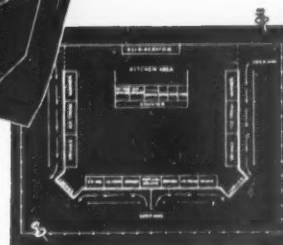
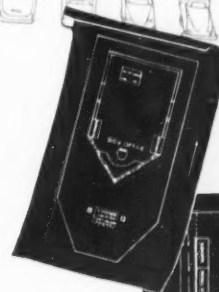
SANDWICH KING... Complete sandwich unit... combines griddles, steamer, warming compartment and worktable.



STAR GRIDDLES... Compact, large capacity units... designed for speed and efficiency.



MODEL No. 5 COUNTER FRYER... Fastest heating, most modern fryer on the market... moderately priced.



**Star
Manufacturing
Company**
St. Louis 20, Missouri



Division of Hercules
Steel Products
Corporation

foods. The water supply, which washes the garbage into the sewer, turns on automatically. Straws and paper goods, which are put through the garbage chute rather than through the pulverator, are delivered into a large garbage can beneath the chute.

Popcorn Group Meets On Unification Plan

DEFINITE PROGRESS in drawing up plans for an overall popcorn industry association has been reported by Martin B. Coopersmith, head of a special Planning and Organizing Committee for the industry which met in Chicago last month. The purpose of the proposed association will be to unify all segments of the popcorn industry under an equal voting and representation plan, with a program aimed at reaching a billion dollars in retail sales.

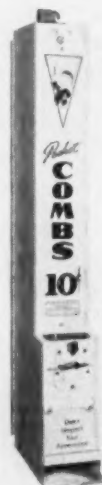
No formal report has as yet been released by the committee, which explained that this was the first of a series of meetings called to consider recommendations for formulating the basis of such a unified group. However, Mr. Coopersmith said that "members of the committee, representing every segment of the popcorn industry, pinpointed their individual group needs and offered constructive suggestions for the creation of an overall association."

It was pointed out that the work of this special committee is not intended to prejudice the interest of such existing associations as the National Association of Pop-

corn Manufacturers and the Popcorn Processors Association. The latter will continue to function regularly in accordance with their constitutions and bylaws until such time as their memberships vote otherwise.

Venders for Napkins, Bobby Pins and Combs

VENDING MACHINES for dispensing combs and bobby pins manufactured by White's Comb Vendor, Inc., Elgin, Ill., have been found to do especially well in the restrooms of theatres with good teenage patronage and in large industrial areas. The comb venders, for men's rooms, have a capacity of 200 combs. These units are 30 inches long, 4½ inches wide, 6½ inches thick. The combs are 4½ inches long; 1⅝ inches wide, and ½ inch thick. Display lettering on the machine is green against a gray background.



The bobby pin vender dispenses 18 pins in one package and has a capacity of 80 packages. The dispenser is 27 inches long, 3½ inches wide, and 4 inches thick. A nap-

kin vender is also available, with a capacity of 32 sanitary napkins.

Each machine has an automatic coin return.

SWEETS COMPANY EXECUTIVE

Sam E. Rich has been elected vice-president of the Sweets Company of America, Inc., Hoboken, N. J., manufacturers of Tootsie Rolls and Tootsie Candies.

New Drink Mixer and Malted Milk Dispenser

A FOUNTAIN drink mixer equipped to prepare five drinks at the same time has been marketed by the Prince Castle Sales Division, Inc., Chicago. Called the "Multimixer," the unit has five spindles which operate individually and only when a drink is in place. The spindles and exterior are of satin-finish stainless steel. A drip tray beneath is also of stainless steel, and the base is hexagon.

The unit is powered by a ¼-h.p. motor operating on 60 cycles a. c. It has an overall height of 19 inches, width of 14 inches; depth front to back of 12 inches. Colors available are ivory, black, green or crimson.

A new malted milk dispenser which can

NEW DESIGN FOR DIXIE CUPS



A new design, called "Ice Crystal," for its 5¼-, 7-, and 8½-ounce cone-shaped "Dixies" has been announced by the Dixie Cup Company, Easton, Pa. The design was especially developed for serving "Snow Cones" (flavored crushed ice). The new design is available at no increase in price, the company reports.

be attached to the top of the mixer has also been announced by the company. It comes equipped with three measuring discs to dispense the powder in ½-, ¼-, or ⅓-ounce. The glass jar holds 6 pounds of powder, and the dispenser chamber is stainless steel.



In refilling, the glass jar is simply unscrewed and the chamber filled and replaced. Overall height of the mixer with the dispenser mounted is 28½ inches.

A three-spindle model mixer, with the same design as the other except that its finish is hammertone, is also available. It comes in the same colors.

ONE STOP SERVICE



STAR AND CRETORS EQUIPMENT
FLOSS MACHINES WAFFLE MOLDS
KIDDIE RIDES BOXES BAGS
COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT

Write for Catalog

CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

You pick the
PICTURES
your patrons want!

FIRST
SHOWING

It pays to pick the
PRODUCTS
they want, too!

For extra profits... display popular
Wrigley's Spearmint, Doublemint and "Juicy Fruit" Gum

A Practical Approach to Drive-In Landscaping

[CONTINUED FROM PAGE 16]

plants, shrubs and trees of rapid growth. Trees about the fringes of the property, shrubs along the main entrance and exit drives, and flowering plants and bushes about the box-office and the main building should soon remove the barren look of a new operation. Shrubs generally are hardy. With the exception of cutting back the tops periodically because of their rapid growth, flowering shrubs need little or no attention.

In their planting, preferably in the fall and spring, they must be spaced to allow each to get its proper amount of food—about a minimum of 6 feet apart for the sizes medium to large. Many of them produce colorful blossoms or decorative leaves, which indeed can be considered accessories of showmanship that can be brought into play in our particular business. Evergreen shrubs belong in the landscaping program because of their beauty in late Fall months after the blossoms of deciduous shrubs have disappeared.

FLOWER BEDS

Among the most beautiful things in nature is a flower. From the savage to the most civilized human being, flowers are

ever enjoyed. Because of this, an owner could build the most attractive drive-in in the world and without giving its grounds accents of flowers, many patrons would sense something lacking.

A floral garden is best suited to the most conspicuous parts of a drive-in, such as near the attraction sign, in front of the main building and about the box-office. Select those which have gay and eye-filling blossoms. Make every effort to get as much color in your display as possible. Gladioli about the attraction sign, petunias about the box-office, and a bed of chrysanthemums in front of the projection booth at the main building is a good base from which to begin your flower bed program.

To avoid unnecessary high costs, and to realize color at all times of the growing season, stick to the common garden flowers in your area. Whether to plant perennials or annuals a nurseryman can advise you. Among others that can be of great assistance is a Garden Club. There are numerous local groups, plus state and national organizations.

You will find these groups most enthusiastic in co-operating with you to plan an attractive flower garden in arrangement, color scheme and flowering season of the

species. The planting of flowers should be arranged so that the colors do not clash. The flowering season of each plant should be noted with planting so there will be flowers blooming throughout the season.

A most popular type of flower bed, and easiest to install, is the "old fashioned garden." Nothing is planted in a formal manner. Some of the most common varieties in such a garden are hollyhocks, larkspurs, snapdragons, sweet Williams, Canterbury bells, sweet peas, pansies, candytuft, forget-me-nots, peonies, roses, lilies of the valley, and lilacs. With such it is easy to install an attractive flower garden in a drive-in without any "head-aches."

A formal garden is arranged in a geometrical pattern with considerable precision. Flower beds in most city parks are typical examples. They require continuous care for the plants to have a neat and regular form of growth.

In the planting of a rock garden annuals less than six inches tall, perhaps with tiny shrubs, are recommended. There are some drive-ins that may lend themselves to such an installation. However, maintenance must be taken into consideration.

For water gardens there are not a great



MINIATURE TRAINS WILL INCREASE PROFITS FOR AT LEAST 100 DRIVE-INS DURING 1953!



IN THE LAST THREE YEARS NEARLY 100 DRIVE-INS HAVE INSTALLED MT MINIATURE TRAINS

According to the reports from these Drive-In Theatres, MT MINIATURE TRAINS HAVE CAUSED BOXOFFICE RECEIPTS TO INCREASE UP TO 33-1/3%—CONFECTIONERY RECEIPTS UP TO 50%! They attract the family crowds who arrive earlier to enjoy the thrills of riding the MT Miniature Trains.

MT CAN BE YOUR MOST IMPORTANT SOURCE FOR INCREASED REVENUE!



MINIATURE TRAINS ARE MADE FOR YOUR LOCATION.

ANY SIZE . . . ANY CAPACITY . . . ANY PRICE RANGE

THE WORLD'S FINEST BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURER



FREE—Handsomely Illustrated Brochures, plus complete details on MT Installations For Drive-Ins. Write direct to: Dept. H

MINIATURE TRAIN CO. RENSSELAER, INDIANA

many suitable plants. The most effective, and those that can endure freezing, are the water lilies. At the Garden Auto-Torium we have a natural pond fed by springs, and the lilies grow profusely in pink, white, red and yellow. Upon advice from the New Jersey soil conservation department, we put six dozen catfish into the pond. They feed on insect larvae and protect the plants from disease.

In many areas there are awards made by the Garden Club of the state to establishments making the appearance of their property more attractive through the use of flowers, trees and shrubs.

Cultivating the Carriage Trade—Drive-In Style

(Continued from page 9)

be successful unless they are properly advertised. Advertising is the medium that brings the majority of patrons to a drive-in theatre; however, unlike the conventional theatre, which primarily sells its screen attraction, drive-in theatre advertising must concentrate on the full evening's inexpensive entertainment it offers to the entire family, of which movies are only a part. The ad campaign for the opening of a drive-in is a carefully planned program aimed at telling the public that here is a new way to see the movies. Its job is to get people to come to the drive-in for the first time, so they can see and experience drive-in entertainment for themselves.

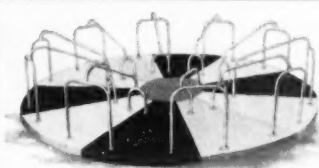
We have developed quite a unique cartoon campaign to sell the *Drive-In Theatre Idea* and the many extras in the pre-show services. The campaign is adaptable to nearly every situation. The basic humor of the drawings, plus use of borders which resemble the huge outdoor screen, unmistakably peg the ad as those of a drive-in.

Complementing the newspaper ads are pamphlets and programs which we issue every week at our theatre, in which all the extra activities are plugged just as hard as the individual shows. You may have the best of extra activities, but unless the people know about them, they—unlike "Topsy"—don't just grow.

Newspapers and radio stations are generally most co-operative in our situations. As is true in any undertaking, all such media will respond generously to a well-planned, sound campaign, particularly one which brings to an area a new entertainment and recreation center certain to be an asset to the community.

And that's really what today's drive-in is—an entertainment and recreation center for the entire family and for the entire community, in which the pre-show activity is just as important as the movie program itself in building, developing and holding that audience.

All The Ponies Are
"SURE BETS"
on the
Miracle PONY RIDE



Lifetime MIRACLE WHIRL,
Model 302 (10')

Safe . . . Popular . . . Durable . . .
Healthful . . . ideal for every playground! One to forty can play without supervision. Over 4,000 in use. Operates by simple body-shifting motion. No exposed mechanism; round, smooth edges. Also 6 ft. size for 12 youngsters or less. Write for FREE descriptive literature and prices.



● **Drive-In Theatre Operators!** The **Miracle PONY RIDE** is the perfect merry-go-round for your playground! Youngsters are always fascinated with any merry-go-round but they really enjoy one that's "just the right size" for them. The **Miracle PONY RIDE** is 15' in diameter, motor-driven and comes with either 8 or 16 ponies. No greasing or motor maintenance required! All steel framework and platform require little or no upkeep. Colorful cast-iron ponies outlast wooden ponies by years and always look more attractive. **Make your main attraction the Miracle PONY RIDE!**

FREE: Just off the press! New, colorful literature describing the entire line of Miracle playground equipment and the famous **Miracle KIDDIE FAIRYLAND!** Write:

MIRACLE WHIRL SALES CO.
BOX 275 • GRINNELL, IOWA • PHONE 929



**EASY IN!
EASY OUT!**

Easy sitting comfort that
pays off at your box office!

KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

YOU'LL SAVE TIME . . .

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 43.

FOR THEATRES OUTSIDE U. S. A. AND CANADA— FOR STUDIOS EVERYWHERE—

No Matter What You Need . . . Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.



Westrex Corporation

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HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

Research, Distribution and Service for the Motion Picture Industry



method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

The Need for Trained Manpower At the Industry's Point-of-Sale

THE YEARS beginning shortly after the second world war and still very much with us, have been called a period of transition for the motion picture industry. These times are observed by many leaders of the business to be such as are likely to befall any industry when technological, or economic, or social changes, developing gradually, as they almost always do, ultimately acquire an impact compelling drastic readjustment. That has happened to the motion picture industry before. This time it got smacked by changes in all three categories, simultaneously.

News of the trade is pretty lively with revisions and plans and experiments looking toward a new order of things in the industry. Whatever that turns out to be, manpower will supply the measure of its success. And much of the industry's manpower lies in the area of theatre managers. It is of course theatre manager is a part of it.

In view of some of the changes, the new order will represent readjustment to tighter conditions of competition for the recreational dollar to the convenience of home television, to increased costs of operation, including high taxes; and to a less provincial public. Readjustment therefore spells out theatre management capable of culti-

vating the public intensively, and of applying detailed knowledge to housekeeping, maintenance and mechanical operation so that a maximum of physical attractiveness of the theatre be realized with a minimum of expense.

Theatre management is the industry's manpower at the point of sale. Few screen attractions per year are strong enough to

and-such. Where is it playing?" But this industry grew to billion-dollar proportions largely because people got in the habit of saying something like, "Let's go to the movies. Wonder what's playing at the Bijou." On-the-spot management can figure mightily in the preservation of that attitude by the way it invites and deals with the public, and by the conditions of environment and performance it provides.

Such functioning takes a lot of know-how about a lot of different things. It takes "savvy" about people; it takes a considerable amount of fairly exact knowledge concerning a variety of techniques ranging from cleaning methods to projection routine, from staff organization to building maintenance—not to mention refreshment stand operation. And the activities here cited are but examples.

Experience has been the principle instructor of theatre managers. It is of course an indispensable one. Its effects are speeded up, however, by instruction. This, with rare exceptions and most of those attempting to deal with little more than the "highlights," has had to be self-instruction. Will the industry, in greater consideration of the manpower problem in a world of tighter competition, provide broader, better

**TO BEGIN IN THIS DEPARTMENT
WITH THE MARCH ISSUE—**

Managing the Motion Picture Theatre

**By CURTIS H. MEES
of Wilby-Kincey Theatres, Atlanta, Ga.**

overcome consistent weakness there. Many pictures, possibly the majority, can well use the help of favorable public reaction to the idea of going to the theatre when a desire for recreation asserts itself.

It is of course gratifying to those who have produced and who distribute the picture for people to say, "I want to see such-

implemented sources of instruction in theatre management as one of its measures of readjustment?

Recently the Association of Motion Picture Advertisers sponsored a sort of "seminary" on theatre management. Efforts of such limited aspiration would not seem to go far beyond recognition of the greater need for trained personnel in theatre management that the new factors affecting the industry now call for. Some circuits supplement learning-by-doing with instruction from operating executives. The prospects for "formal" education available generally in the diversified interests of theatre management may lie in the possibility of financial support from the industry to a college or two that regularly includes special courses for persons not interested in a degree.

Otherwise, the young manager, and his assistant, and others who would like to carve out a career in the theatre field, needs must "go to school" on the job, and then help himself along in his ambitions for advancement by consistently reading publications of the industry, plus circulars and catalogs with which to familiarize himself with the tools of motion picture exhibition.

IT TAKES KNACK—AND WORK!

The opportunities for a career worth the effort depend initially on the individual. Like every other kind of work that requires more than a couple of hands and a strong back, theatre management offers most to those who have aptitude for it. It has associations which lend it a certain amount of glamour; but that is not likely to retain its original luster in the face of long hours with much routine supervision.

"Showbusiness needs and wants fresh, young blood," writes Curtis H. Mees of the managerial staff of Wilby-Kincey Theatres, Atlanta, Ga., who has written a series of articles to be published in this department of **BETTER THEATRES** beginning with the March issue. "At the same time," he points out, "the business owes the aspirant an opportunity to know the disadvantages as well as the advantages.

"If one is inclined to be a '40-hour-a-week' man, one should not choose the theatre business. Theatre management has always involved long hours, and it is in the very nature of the business that when everyone else is at leisure, the theatre manager is working the hardest. There is no escaping night work, which naturally curtails the social life of a theatre manager—something a wife doesn't like."

But Mr. Mees has found theatre management with a balance in its favor as a career for the young person having a "yen" for it; and the group of articles starting in the March issue has been prepared to help the newcomer advance in this field.

BETTER THEATRES SECTION



Super Model M—
For all general cleaning and blowing. Powerful, readily portable.



All Super models approved by Underwriters Laboratories and Canadian Standards.

Super Spotlight on handle and Super Blower attachment.

Super wet pick-up provides a fast, sure means of dealing with accidents, flash floods and to suction-dry carpeting after shampooing in place, and to pick up suds from bare floors after scrubbing. Ask your supplies dealer for a demonstration. Or write us for complete data.

NATIONAL SUPER SERVICE COMPANY, INC.

1941 N. 13th Street

Toledo 2, Ohio

Sales and Service in Principal Cities.

"Once Over Does It"



SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

One Employee, One Super Can Do ALL Your Cleaning

You don't need a fleet of little cleaners, nor special machines for bare floors and carpets, ventilator cleaning equipment, mops, brooms, dusters, dustpans, plus a whole staff of cleaning personnel to keep your theatre clean and inviting, even with the burden of winter's snow, slush, mud and dirty water.

One Super and one operator can clean everything, everywhere, daily and do it without straining, stooping, squatting or bending.

Among the tools especially designed just for theatre cleaning are the Super Screen Brush, Super Hi-Up Tube,



Super Model BP-1

—A quiet, double duty cleaner for both wet and dry pick-up.

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

DRIVE-INS CASH IN ON WALK-INS

for your Spring opening!



WRITE TO US about the area available and let us recommend an installation for your opening.

AMERICAN WALK-IN CHAIRS

FOR COMFORT, CONVENIENCE, DURABILITY

More and more drive-ins are reaping handsome extra profits by installing 100 to 1000 American Walk-in chairs to accommodate pedestrian traffic. These are the same comfortable, durable, all-weather chairs used by 13 major-league baseball parks, and by many minor league clubs.

Heavy, steam-bent, solid-wood slats form the body-fitting cradleform seats and deep-curved backs in roomy 21" width. Wood is treated with a wood-sealing preservative. Metal parts are protected with a special rust-inhibitor. Both wood and metal are finished with two coats of durable baked enamel. In beautiful sage-green-and-beige color combination.

American Seating Company

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING • Manufacturers of Stadium, Theatre, Auditorium, School, Church, Transportation Seating, and Folding Chairs



READ THE ADS—they're news!



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

35 YEARS OF WORLD LEADERSHIP

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VALLEN ALL-STEEL SAFETY TRACK LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
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FOR YOUR PROBLEMS**

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ADLER

CHANGEABLE LETTER DISPLAYS

**ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—
"THIRD DIMENSION" PLASTIC
& CAST ALUMINUM LETTERS**

**ADLER "SECTIONAD" LOW COST
CHANGEABLE LETTER DISPLAYS**

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

SUPERIOR Comfort in GRIGGS CHAIRS

Comfort—the minute
they're occupied!

Their Beauty sparkles!

Superior construction
gives years of service.



WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Nothing's Wrong with Us A Full House Can't Cure

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

THE TROUBLE with running a small town show seven nights a week is that it gives you too much time to worry about things you neither understand nor can control. Like a blemish on one of Saturn's rings, you are just a speck of cosmic dust, a peripatetic atom spinning cobwebs in the basement of the cinematic universe, too small to be noticed, but taking solace in the realization that you are, even so, a minute part of a gargantuan whole.

We are now hip-deep in a season which customarily finds us small-townners gazing from our box-office windows upon a scene of hoar frost, steaming radiators and a driblet of muffled and galoshed patrons, whom the children, after raising their hue and cry, have dragged unwillingly from their newspapers, firesides and tilt-back chairs off to the village theatre.

We have just recently paid the oil and coal company for our first installment of winter's fuel, made another installment on an insurance policy, and are now doing our best to get back the premium price for one of last summer's big grossers that always falls in our "slot" five months after it has been "milked" by the cities, and seven months after the magazines containing that epic's national advertising campaign has long since suffered the agonies of its own funeral pyre.

This is the time of year when that multi-armed gremlin perched near the chimney on too many house tops—TV to you—keeps waving semaphore signals at us as a reminder that those nestlings under that sheltering roof can well be smug in the assurance that *they too* are witnessing entertainment, such as it is, but adequate in the face of snow and cold outside.

This starts the mercury of self-pity rising in its tube to a point reading "Blame," and we dream of an imaginary Utopia where there aren't any basketball games, wrestling matches, skating rinks, wedding dances, school histrionics, bowling leagues, home parties and wolf-packs. "But drinking deeper sobers us again."

We're pretty sure that we're not against schools. That means school's activities.

And we guess that if we didn't have natural competition for the public's recreational hours the Government probably would see fit to step in and supply it.

We start constructing our own private wailing wall and mutter loudly enough for all to hear that business is lousy, pictures are no good and if *that* is what the people want, let them stay at home and keep their damn television! Then we dig out last year's records for a comparison (just to convince ourselves that this is the worst possible year in the worst possible world) only to discover that last year, too, had more shortcomings, traps and obstacles than the GI table of allowances call for. And shamefacedly we admit to ourselves that we lived through it. We don't see how we did it, but we did.

ALL IN THE WAY YOU LOOK AT IT!

We had some blizzards last year, they played just as many basketball games; we had a number of \$16 nights in January of 1952. Ah, yes, these troubles too will pass. Nevertheless, last summer's 250-yard drive and four-pound bass now are recalled only as a flubbed putt and a dead mackerel that some cat dragged in. You're in the dumps, boy! Even your own dog bristles and growls at your approaching step. O, shades of Edgar Allen Poe!

But let's turn to the next page. Let's take it in the other arm. First, remember that this is no fly-by-night business you've got. Though we hear it has been done, you aren't going to get rich quick running one of these small town shows. You've been an exhibitor too long to fall for that idea that this is an emerald green land of milk and honey. Our business is out of its rompers now; it has survived its childhood diseases and is still a fair risk for a normal life expectancy. Though admittedly teen-aged and at times addle-pated, we are still full of the vim and vitality of youth and aren't going to fold up completely just because our first sweetheart, that little cutie with the dollar sign on her sweater, suddenly said she wanted to stay home tonight.

Anyway, as the man said, "If winter comes can spring be far behind?" These

seasonal doldrums have been with us for quite some time. If we will just simmer down we'll remember that we get to feeling this way every year when the snow gets deep and the mercury drops to zero. It will be hard to remember all this grief next August when we're out there on the golf course playing for a nickel a hole with the groceryman or the dentist or the oil station man, whom we'll rediscover as being not such bad guys after all, and whose businesses draw plenty of people into town and help make the folks of this community more or less dependent on each other for their own well being.

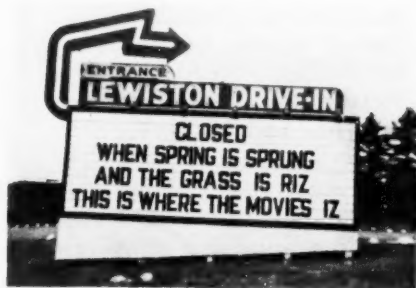
Yep, there is nothing wrong with show business that a full house won't cure. After a number of dry runs we suddenly hit a "natural" and everybody from Nellie Nosemole to the blacksmith's cross-eyed mother-in-law seems to break out and fill those seats to overflowing. And how our feelings do rise then! Makes the ascent of a V-2 rocket seem like a roman candle! We showmen ride a bubble—the whims of a public.

But what other industry supplies so much to so many for so little? Where else can the nation so readily forget its petty troubles, its bigotry and its boredom than sitting, its citizens, side by side in its thousands of home town cinemas? Would you swap the glamor, the excitement, the constant "newness" of your business for the more consistent custom of the grocer, the butcher or dry goods store? Sure, I say to myself, they make money; but don't forget, boy, *you are show business* in your town. Live it, enjoy it, work it and make the most of it! The motion picture, as it can be presented only in a theatre, is the greatest medium of entertainment ever to come along. And we are part of it.

Cheer up, boy. . . . Spring's a comin'!

Charlie

SAYING IT WITH A CHUCKLE



How Manager Harold Cummings is telling the folks of Lewiston, Me., that his drive-in, a Lockwood & Gordon operation, is closed for the winter but will be back in their service in the spring.

BETTER THEATRES SECTION

One source

FOR ALL YOUR DRIVE-IN NEEDS!

NATIONAL

THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc

The answer is simple, — **DEPENDABILITY . . . A reputation for "know-how" in every facet of drive-in planning and equipment . . . immediate SERVICE from 29 branches, coast-to-coast, with a finger on the pulse of every new drive-in development! That's why more and more exhibitors come to depend on NATIONAL . . . and you'll be wise to contact NATIONAL for all your drive-in needs!**

• PLANNING!

From A to Z — Covers Everything — **ENGINEERING — BLUEPRINTS — KNOW-HOW!**

• EQUIPMENT!

Place your confidence in NATIONAL Equipment — **SELECTED — PROVEN — GUARANTEED!**

• FINANCING!

NATIONAL has a sensible, convenient payment plan — **pay out of income!**

Are you building a drive-in? Contact your nearest NATIONAL Branch or write NATIONAL THEATRE SUPPLY, 92 GOLD STREET, NEW YORK 38, N. Y.

EVERYTHING FOR EVERY DRIVE-IN NEED . . . Immediate Delivery!



THE ASHCRAFT HYDRO-ARC

designed to produce
MORE LIGHT at LESS COST
than any Suprex Lamp. It is the most
economical and high-powered lamp for
**SMALL and MEDIUM
DRIVE-INS**

We recommend the HYDRO-ARC for
drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING
COMPANY

36-22 Thirty-Eighth Street Long Island City 1, N. Y.

Free PROJECTOR PARTS



No, we're not giving them away—but,
if Projection equipment is maintained
the resulting patron satisfaction will
boost Boxoffice sales to more than off-
set the cost—Your theatre will earn more
and at the same time earn an enviable
reputation for good showmanship.

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

Village Drive-In

(Continued from page 10)

the traffic on the highway from both direc-
tions. Measuring 21½x9 feet, it is neon-
lighted by Simplex X-L heads with Strong
"Mighty 90" lamps. Made of metal, the
reader board was manufactured by the
Brimfield Electric Co. of San Francisco.

Entrance into the drive-in is made along
a runway of gravel with an oiled surface
up to an entrance area 150 feet in width.
The box-office is located between two
entrance lanes and has sliding doors so
that one side can be closed off if business
slackens. Exit from the drive-in is made
entirely from the right side of the field.

A walkway runs from the box-office to
the main building, which is in a "ranch
style" pattern. It has brick facing and a
shingle roof.

The screen tower of the Village drive-in
is 68 feet, 6 inches high and 64 feet, 10
inches wide. Its picture size is 61x45 feet.
The screen tower is made of wooden trusses
with a screen face composed of successive
layers of ¾-inch diagonal sheathing, steel-
tex cement plaster and white stucco wash.
Underneath there is redwood facing to
cover the trusses and make the screen
appear to come out of the ground. The
speaker stands are made of cement with
2-inch concrete filled pipes. The stands are
painted with a green base and the pipe is
yellow. Projection, sound equipment and
speakers are all Simplex. The throw from
projection booth to screen is 545 feet.

DRIVE-IN SIGNS DOWN THE ROAD



Free-standing illuminated display boards publiciz-
ing current film attractions are being installed
at road intersections a considerable distance from
several of its drive-in theatres by Video Theatres
of Oklahoma City. Some of the signs are even
located directly across from the competition. The
one shown above is for the Hill Top drive-in at
Henrietta, Okla., and consists of a porcelain steel
enamel panel and slotted letters furnished by
Wagner Sign Service, Inc., Chicago.

WHY Strong RECTIFIERS ARE PREFERRED



The only rectifiers
especially designed,
manufactured and
tested in one plant to-
gether with and for use
with motion picture
projection arc lamps.
This is highly important,
as efficient operation of
each type and rating of
arc necessitates a recti-
fier specifically engi-
neered to its particular
requirements.

There is a dependable
Strong Rectifier for every
type projection lamp:
2-Tube - 4-Tube - 6-Tube
Single and Three Phase
Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life,
low operating temperature, and flexibility
in control.

Write for
Free Literature

THE STRONG ELECTRIC CORP.

City Park Ave. • Toledo 2, Ohio

PROJECTION LAMPS • SLIDE PROJECTORS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

ANY QUESTIONS?

Projectionists—and for that
matter, theatre owners and
managers—are invited to ask
"The Needle's Eye" department
any questions about points in
the articles that may not be en-
tirely clear to them . . . and
about any other subject or
problem of projection, includ-
ing, of course, sound repro-
duction and acoustics. And
expression of opinion on pro-
jection practices is also wel-
come. It is asked that letters
be signed, but if use of the
name, in the event of publica-
tion, is not desired, just say so.
Letters should be addressed
to BETTER THEATRES, "The
Needle's Eye," Rockefeller Cen-
ter, New York 20, N. Y.

OUTDOOR
REFRESHMENT
SERVICE
from Coast
to Coast
over ¼ Century

Refreshment
Service for
DRIVE - IN
THEATRES

SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. • BUFFALO, N. Y. MA 3014

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	40
Changeable letter signs: Front-lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1). All dealers.	
2—American Seating Co.	39
Stadium seating for drive-ins. NTS and direct.	
3—Armour & Co., Fresh & Smoked Sausage Dept.	23
Frankfurters. Direct.	
4—Ashcraft Mfg. Co., C. S.	42
Projection are lamps. Unaffiliated dealers.	
5—Ballantyne Co., The	51
Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	
6—Bausch & Lomb Optical Co.	46
Projection lenses. Direct and branches and dealers in all major cities.	
8—Canada Dry Ginger Ale, Inc.	26-27
Soft drinks (8A), beverage dispensers (8A). Branches in principal cities.	
9—Carbons, Inc.	45
Projection carbons. Franchise dealers.	
10—Coca-Cola Co., The	2nd Cover
Soft drinks (10A), beverage dispensers (10B). Branches in principal cities.	
11—Concession Supply Co.	34
Drive-in playground equipment (11A), popcorn machines (11B), candy floss machines (11C), ice shaving equipment (11D), food stand equipment (11E), popcorn boxes and supplies (11F). Direct.	
12—Connolly, Inc., J. E.	32
Frankfurter grills. Direct.	
13—Dad's Root Beer Co.	22
Beverages (13A), beverage dispensers (13B). Direct.	
14—Dore Popcorn Co.	25
Popcorn boxes (14A), popcorn (14B), popcorn seasoning (14C), carry out trays (14D). Direct.	
15—Eprad	17
In-car speakers. Direct.	
16—F & Y Building Service, The	39
Architectural design and building service.	
17—General Electric Co., Electronics Div.	19
In-car speakers. Direct.	
18—General Register Corp.	20
Ticket registers (18A), ticket taker (18B). Unaffiliated dealers.	
19—Griggs Equipment	40
Auditorium chairs. Direct.	
20—Hoyer-Shultz, Inc.	48
Metal projection are reflectors. Dealers marked * and NTS.	
21—Heywood-Wakefield Co.	6
Auditorium chairs. Dealers: 6, 10, 14, 24, 32, 56, 100, 103, 123.	
22—International Projector Corp.	4th Cover
Projection and sound systems (22A), in-car speakers (22B). NTS.	
23—K-Hill Signal Co.	19
Drive-in traffic counter. Direct.	
24—Kollmorgen Optical Co.	49
Projection lenses. NTS and all dealers.	
25—Kroehler Mfg. Co.	37
Auditorium chairs. Unaffiliated dealers.	
26—LaVazzi Machine Works	42
Projector parts. All dealers.	
27—Manley, Inc.	31
Popcorn seasoning (27A), popcorn machines (27B). Offices in principal cities.	

Reference Number	Adv. Page	Reference Number	Adv. Page
28—Miniature Train Co.	36	48—Wagner Sign Service, Inc.	3
Playground drive-in equipment. Direct.		Attraction panels (48A), plastic letters (48B). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 51, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 126, 130, and NTS. Detroit.	
29—Miracle Whirl Sales Co.	37	49—Westrex Corp.	37
Drive-in playground equipment.		Foreign distributors.	
30—Motiograph, Inc.	11	50—Williams Screen Co.	48
Projection and sound systems (30A), theatre television (30B), in-car speakers (30C), motor generators (30D). Dealers: 8, 10, 13, 24, 27, 30, 32, 34, 35, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 90, 99, 103, 108, 110, 114, 117, 122, 128, 130, 131.		Projection screens. All dealers.	
31—National Carbon Co., Inc.	4	51—Wrigley, Jr. Co., Wm.	35
Projection carbons. All dealers.		Chewing gum. Direct.	
32—National Super Service Co., Inc.	39		
Vacuum cleaners. All dealers.			
33—National Theatre Supply	41, 47		
Distributors.			
34—Nestle Company, The	25		
Chocolate candy. Direct.			
35—Paul, Inc., Peter	29		
Candy. Direct.			
36—Poblocki & Sons	15		
Drive-in screens. Direct.			
37—Radio Corp. of America	5		
In-car speakers. Dealers marked *.			
38—Raytone Screen Corp.	50		
Drive-in screen paint. Direct.			
39—RCA Service Co.	51		
Projection and sound maintenance service.			
40—Robin, Inc., J. E.	49		
Motor generators. Direct.			
41—S. O. S. Cinema Supply Corp.	49		
Distributors.			
42—Spacarb, Inc.	30		
Beverage dispensers. Direct.			
43—Sportservice, Inc.	42		
Concession service. Direct.			
44—Star Manufacturing Co.	33		
Popcorn machines (44A), hot dog steamer (44B), bun warmer (43C), griddles (44C), fryer (44D). Direct.			
45—Strong Electric Corp., The	13, 42		
Rectifiers (45A), spotlights (45B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 35, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 78, 77, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132, 21.			
46—Theatre Seat Service Co.	53		
Theatre chair rehabilitation service. Direct.			
47—Vallen, Inc.	40		
Curtain controls and tracks. Direct.			

EDITORIAL

SOFT ICE CREAM FREEZER, page 30

Equipment for making frozen confections with two complete freezers for producing confections of two flavors, added to line of Freez-King Corporation, Chicago. Postcard reference number E52.

DRINK MIXER AND DISPENSER, page 34

A fountain drink mixer capable of preparing five beverages simultaneously; and a malted milk dispenser that can be attached to top of mixer, announced by Prince Castle Sales Division, Chicago. Postcard reference number E53.

"WEATHER-PROOF" IN-CAR SPEAKERS, page 52

New line of drive-in speakers described as especially designed for resistance against actions of moisture, announced by Eprad, Toledo. Postcard reference number 15.

DRIVE-IN PLAYGROUND NOVELTIES, page 52

"Space ship" and "champion horse" rides to provide unusual fun for children, marketed by the Bally Manufacturing Company, Chicago. Postcard reference number E54.

MASKLESS SCREEN, page 54

Screen arrangement by which picture is spilled off into illuminated area immediately behind the edges, manufactured by National Screen Refinishing Company, Buffalo, N. Y., and distributed by National Theatre Supply. Postcard reference number E55.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the February 1953 issue—

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NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY..... STATE.....

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Garcos Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

3—Girard Theatre Supply, 552 W. Van Buren St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

4—Parris Theatre Supply, 1005 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1806 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*

National Theatre Supply, 1961 S. Vermont Ave.

7—Pambray Theatre Supply, 1060 S. Vermont Ave.

8—S. F. Shewer, 1664 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.

9—Frederick Theatre Supplies, 157 Golden Gate Ave.

10—B. F. Shewer, 345 Golden Gate Ave.

11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 648 Lincoln St.

National Theatre Supply, 2111 Champa St.

13—Service Theatre Supply, 2884 Broadway.

14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Briest & Sons, 925 New Jersey Ave., N. W.*

16—Geo. Lunt, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.

18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*

19—United Theatre Supply, 110 Franklin St., Tampa.

20—United Theatre Supply, 529 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1910 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.

National Theatre Supply, 167 Walton St., N. W.

23—Southeastern Theatre Equipment, 201-B Leake St., N. W.*

24—Wii-Kie Theatre Supply, 391 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*

26—G. C. Anders Co., 517 S. Sangamon St.

27—Gardner Theatre Service, 1238 S. Wabash Ave.

28—Movie Supply, 1518 S. Wabash Ave.

National Theatre Supply, 1525 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2809 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.

31—Mid-West Theatre Supply Company, 448 N. Illinois St.*

National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1188 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 3198.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.

35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hedges Theatre Supply, 1309 Cleveland Ave.

37—Johnson Theatre Service, 223 S. Liberty St.

National Theatre Supply, 220 S. Liberty St.

38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alma Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dumas Co., 12 East 25th St.

National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*

42—Joe Cifra, 44 Winchester St.

43—Independent Theatre Supply, 28 Winchester St.

44—Massachusetts Theatre Equipment, 28 Piedmont St.

National Theatre Supply, 37 Winchester St.

45—Standard Theatre Supply, 78 Broadway.

46—Theatre Service & Supply, 38 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montclair St.

48—Ernie Forbes Theatre Supply, 214 W. Montclair St.

49—McArthur Theatre Equipment, 454 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.

50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.

53—Frasch Theatre Supply, 1111 Currie Ave.*

54—Minneapolis Theatre Supply, 75 Glenwood Ave.

National Theatre Supply, 36 Glenwood Ave.

55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*

National Theatre Supply, 223 W. 18th St.

57—Shreve Theatre Supply, 217 W. 18th St.

58—Stubbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarthy Theatre Supply, 3330 Olive St.

National Theatre Supply, 3212 Olive St.

60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballastyne Co., 1712 Jackson St.

National Theatre Supply, 1610 Davenport St.

63—Quality Theatre Supply, 1815 Davenport St.

64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1000, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.

National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 402 Pearl St.

69—Eastern Theatre Supply, 498 Pearl St.*

National Theatre Supply, 498 Pearl St.

70—Perkins Theatre Supply, 585 Pearl St.

71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.

73—Capitol Motion Picture Supply, 630 Ninth Ave.*

74—Crown Motion Picture Supplies, 354 W. 44th St.

75—Joe Hornstein, 630 Ninth Ave.

National Theatre Supply, 358 W. 44th St.

76—S.O.S. Cinema Supply, 902 W. 52nd St.

77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.

80—Charlotte Theatre Supply, 116 S. Poplar.

81—Dixie Theatre Supply, 213 W. 3rd St.

National Theatre Supply, 304 S. Church St.

82—Southeastern Theatre Equipment, 209 S. Poplar St.*

83—Standard Theatre Supply, 216 S. Church St.

84—Theatre Equipment Co., 220 S. Poplar St.

85—Wii-Kie Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.

87—Theatre Supplies, 384 S. Davis St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1038 Central Parkway.*

National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.

90—Ohio Theatre Equipment, 2108 Payne Ave.

91—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

92—American Theatre Equipment, 165 N. High St.

93—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

94—Dayton Theatre Supply, 111 Veikensand St.

95—Shelden Theatre Supply, 627 Salem Ave.

Toledo:

96—American Theatre Supply, 439 Dorr St.

97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.

99—Howell Theatre Supplies, 12 S. Walker Ave.

National Theatre Supply, 700 W. Grand Ave.

100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.*

102—Portland Motion Picture Supply, 916 N. W. 19th St.

103—B. F. Shearer, 1947 N. W. Kearney St.

104—Theatre Utilities Supply, 1967 N. W. Kearney St.

105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*

National Theatre Supply Co., 1223 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 84 Van Brann St.*

108—Atlas Theatre Supply, 402 Mifflinberger St.

National Theatre Supply, 1721 Blvd. of Allies.

109—Superior Motion Picture Supply, 84 Van Brann St.

Wilkes Barre:

110—Vinecent M. Tato, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

113—Manhardt Theatre Supply, 492 S. Second St.*

National Theatre Supply, 412 S. Second St.

114—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

115—Harden Theatre Supply, 714 South Hampton Rd.

116—Harber Bros., 408 S. Harwood St.

117—Modern Theatre Equipment, 1919 Jackson St.

National Theatre Supply, 300 S. Harwood St.

118—Southwestern Theatre Equipment, 2019 Jackson St.*

Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

121—Intermountain Theatre Supply, 264 E. First South St.

122—Service Theatre Supply, 256 E. First South St.

123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 2798 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave., at Bell St.

126—Inter-State Theatre Equipment Co., 2224 Second Ave.

127—Modern Theatre Supply, 2100 Third Ave.*

National Theatre Supply, 2319 Second St.

128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhardt Co., 1705 W. Clybourne St.*

National Theatre Supply, 1027 N. Eighth St.

131—Ray Smith, 718 W. State St.

132—Theatre Equipment & Supply, 841 N. Seventh St.

[Canadian dealers and Foreign Distributors are listed on page 56]

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8094
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAY.

How Faulty Sprocket Teeth Injure Film—Threaten Fire!

Detailing causes of film damage which, while not of a kind to injure the screen image, is otherwise a projection hazard and a fire hazard as well—fourth of a series of articles on accessories and film handling.

BY GIO GAGLIARDI

THE CAUSES of film damage that becomes hideous blemishes of the projected picture, were observed in this department of the January issue of BETTER THEATRES. Serious film mutilation can be produced also by badly worn or damaged projector and soundhead sprockets. This type of damage runs a close second to film scratching. Although it may not be visible to the audience, sprocket hole damage may produce even worse effects—film jamming and film fire.

During projection, sprockets may produce damage to film due to one of the following causes:

(1) *Badly worn sprocket teeth*; (2) *damaged sprocket teeth*; (3) *poor alignment between sprockets, film, shoes and guide rollers*; (4) *excessive tension by upper magazine brake, on film gate shoes, and from take-up clutch*; (5) *shrunk or deformed film*.

Motion picture film is propelled through the mechanism by means of toothed sprockets and acts just like the roller chain and sprocket drive in an ordinary bicycle. The bicycle chain however is made of steel and is lubricated, whereas the film is made of

thin, flexible plastic and is also bone dry.

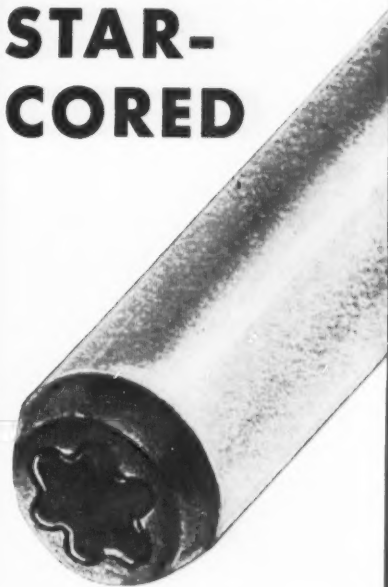
The teeth in a projector sprocket are supposed to register exactly in the film sprocket holes so that the film is engaged and pushed at the *base* of the tooth, not by the narrower tip or intermediate section of the sprocket tooth. In a properly fitting sprocket, *the tips of the entering and leaving teeth should never touch the film*, otherwise chattering and jumping will surely occur.

It is obvious that where a greater number of sprocket teeth are in contact with the film at the same time, less wear may occur since each tooth does less work. For this reason some manufacturers have increased the diameter and number of teeth on their upper and lower sprockets, thus producing greater contact surfaces and reducing wear at these points. Intermittent sprockets, however, have remained pretty much the same; and here is a point where most extreme care must be observed to prevent film damage.

INTERMITTENT ACTION

At all other sprockets the film is in constant motion at a speed of 90 feet per minute, but at the intermittent sprocket the film starts from a stationary position and moves *one whole frame* in 1/96-second. It then remains stationary for 3/96-second and then moves one whole frame, etc. (See Figure 1). This means that the film during its motion across the projector film gate must reach a peak velocity of 860 feet per

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minute when the intermittent star is turning at its fastest point.

Thus the film moves from standstill (zero velocity) to a velocity of 860 feet per minute in a small matter of $1/196$ th part of a second. This represents a terrific

produce this acceleration will actually split the film at the pull down edges.

Present day intermittent sprockets are made of hardened steel, ground to minute tolerances. These new sprockets have a longer normal life than the older type

that the teeth are starting to hit the film as they enter the sprocket holes. *At this the sprocket should be changed.*

INTERMITTENT SPROCKETS

Intermittent sprockets may suffer damage in excess of normal wear produced by film. The most common is caused by the *apron shoes rubbing against the sides of the teeth*, or by the *shoe frame rubbing against the tips of the teeth*. This metal-to-metal contact will quickly ruin a sprocket and can be produced only by mis-shaping the gate apron, or by inserting the gate in the wrong position.

Either of these errors is inexcusable and should be *remedied immediately*. The metallic clicking produced certainly cannot go undiscovered for very long. Should this happen, the intermittent should be removed and the sprocket teeth should be examined one by one, with a magnifying glass under a strong light, to make certain that no gouges or sharp edges have been developed, because these would cut into the film like so many knives.

If the film guides and rollers in the film gate are out of line with the sprocket teeth, the sides of the sprocket holes will be forced against the tooth bases causing fast wear of the teeth and corner tears in the film itself. Accompanying reproductions of photographs

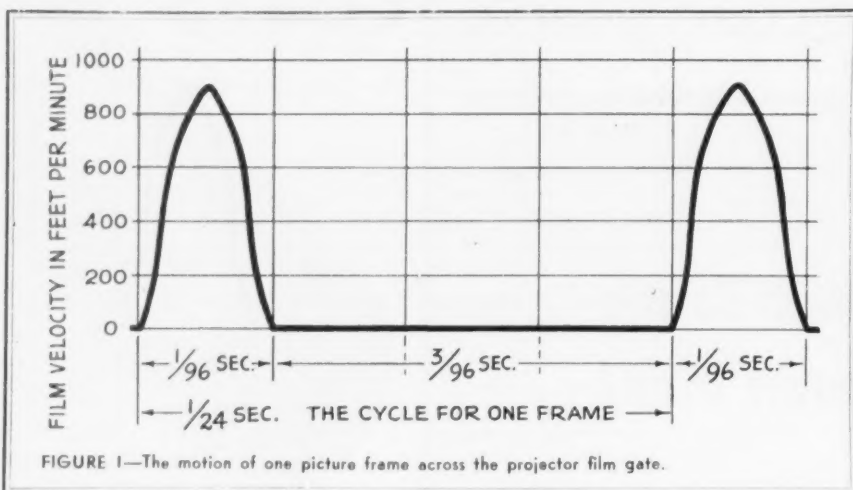
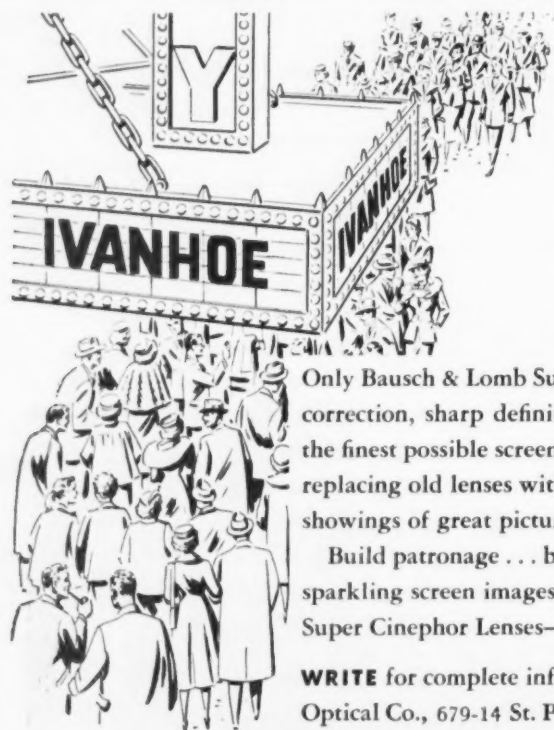


FIGURE 1—The motion of one picture frame across the projector film gate.

acceleration and produces quite a shock between the intermittent sprocket teeth and the film at the edges of the sprocket holes. If the film-gate tension is above normal, or if green emulsion causes excessive friction in the gate, the increased force required to

sprockets, but even these must be watched carefully to make sure that they wear evenly at the leading tooth bases. The first indication that this normal wear has reached its limit is film chatter and the beginning of tooth wear along the top slope. This means



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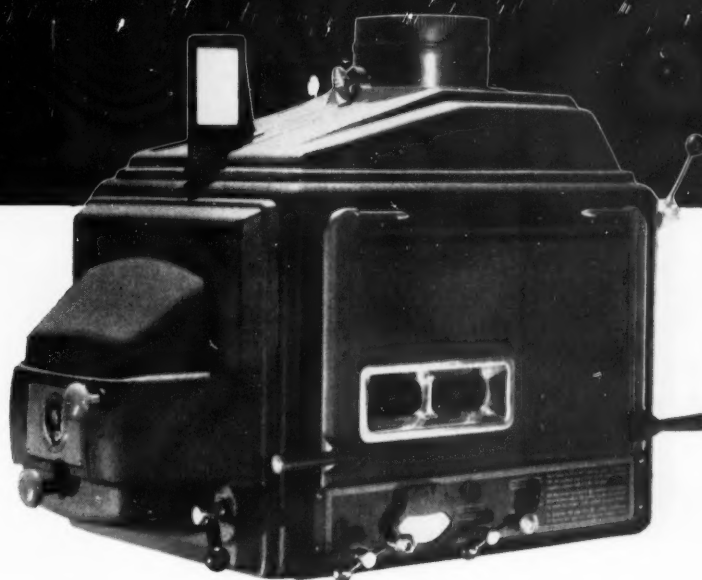


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from an Eastman Kodak publication on film care show various kinds of tooth damage.

Figure A pictures a brand new tooth with its full curvature. Figure B shows the face cut at the base of the tooth, indicating the progression of normal wear.

Figure C shows a tooth with excessive wear. Here the concave indentation half way up the tooth means that the film was

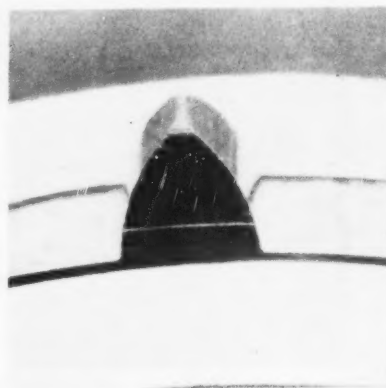


Figure A

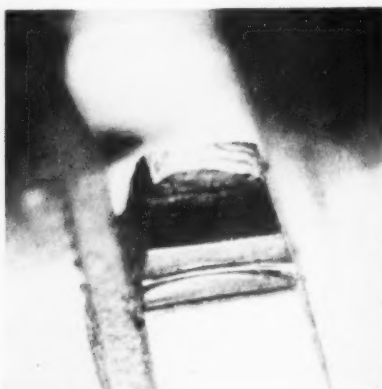


Figure B



Figure C

KINDS OF SPROCKET TOOTH DAMAGE

beginning to strike higher and higher as the tooth was entering the sprocket hole; all due to the fact that the wear at the tooth base had progressed too far.

Figures D and E definitely indicate very

hard rubbing of apron shoes against the teeth. It seems impossible that the racket produced by this kind of metallic striking should go unnoticed by any one with normal hearing. Imagine how much film that can be damaged by the sample shown in *Figure D*!

The example shown in *Figure F* indicates the beginning of side film rub or of side metal scrape.



Figure D

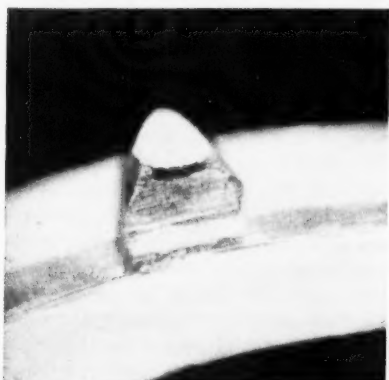


Figure E

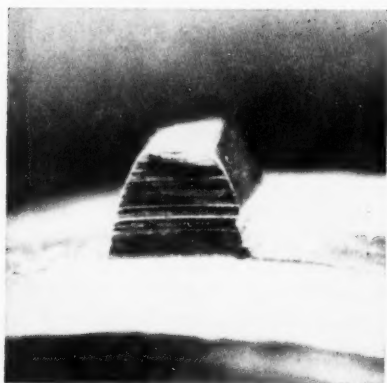


Figure F

KINDS OF SPROCKET TOOTH DAMAGE

These pictures serve to indicate the necessity of very frequent inspection of sprocket teeth. In order to do a proper inspection job it is necessary to look at *all* the faces of the sprocket teeth. Since it is

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very difficult to examine the inner row of teeth properly, it would be better to remove the regular sprockets from their shafts, and to remove the intermittent from the projector. *Here a spare intermittent movement would be very handy.* It would serve as a replacement in case of trouble, increase the individual life of each sprocket, and provide means of proper inspection.

OTHER SPROCKETS

The only other sprockets which are loaded to any extent during projector operation are the *upper feed sprocket* and the *sound hold-back sprocket*. The upper sprocket in the projector has to pull the film from the upper magazine and here the wear of the sprocket teeth is directly proportional to the restraining force of the upper spindle brake mechanism. It goes without saying that this mechanism should be checked and lubricated at intervals to insure a *minimum* of retarding action to permit the smooth feeding of film to the projector. Any *extra braking* action above this merely serves to increase wear on the upper sprocket and possibly deform the film sprocket holes.

The hold-back sprocket in the sound head, as the name implies, serves to prevent any erratic action of the take-up reel from being transmitted to the sound sprocket. The hold-back sprocket therefore has to hold the film against the variable pulling action of the lower magazine take-up mechanism. Here again it is imperative to make certain that this pulling action is never excessive; that it is *just sufficient* to wind the film on the lower reel smoothly and without wrinkles, and that it will never be high enough to cause film stretching and sprocket hole damage.

HOLD-BACK SPROCKET WEAR

Naturally, the hold-back sprocket teeth wear on the opposite side from the other sprockets and they should be examined carefully for sharp edges and points as the wear increases. If sprockets are not driven to breakdown or deformation, it is possible to reverse them and thus increase their operating life. In performing this operation, common sense should be used. Some sprockets may have to be changed after twelve months because wear has become so great as to affect, not only the face, but also the sides and tips of the teeth. In this case, this sprocket cannot be reversed and *must be replaced*.

Now if this sprocket had been reversed at nine months, it is quite possible that it would give good operation on its new face for nine months more. In the first case, only a year of service was obtained from the sprocket—during the last three months

of which film damage may have been produced. In the second case, a year and a half of service could have been obtained from the sprocket with surety that no film damage would have resulted.

Even to run the risk of being called repetitious, I must insist that there cannot be any substitute for careful frequent inspections. Film damage resulting in deformed, cracked and broken sprocket holes; damage produced by worn sprockets, sharp rollers, and excessive reel tensions—these conditions are absolutely inexcusable. This kind of damage will never take place if equipment is watched, inspected and carefully serviced; and replaced as need be.

[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound end maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—Ed.]

How the Way Is Clear For Drive-In Expansion

(Continued from Page 12)

4-inch diameter lens, which allows a larger throw. It is feasible, however, only for drive-ins of up to 500-car capacity. [See BETTER THEATRES for October 1952.—Ed.]

A number of advantages have been cited in this arrangement. For one thing you save car space by so locating the refreshment building. Also, it can be readily reached by most patrons since the back ramps, being longer, hold more cars. As for the projection building, it is benefited by being on a "second story" where projection will be straight and not at an angle. Further, by having it far above ground level the water hazard is reduced.

And now, what about the current status of drive-in equipment? On this subject I naturally can only speak from the standpoint of our company. The picture, as we see it, is also encouraging. This, despite the fact that there are still restrictions on the supply of aluminum. All that we receive is going into the production of die cast aluminum speakers and we anticipate no shortages. Equipment is now available for immediate delivery.

As for sound systems, they are still obtainable in a variety of types, each of which is designed to do a specific job.

So there you have it. With controls loosening and plenty of equipment available, there are solid grounds for genuine optimism concerning 1953 drive-in construction. It looks from here like 1953 will be the banner of banner drive-in years.

[John Currie is manager of drive-in equipment sales for National Theatre Supply with headquarters at the home office in New York.]

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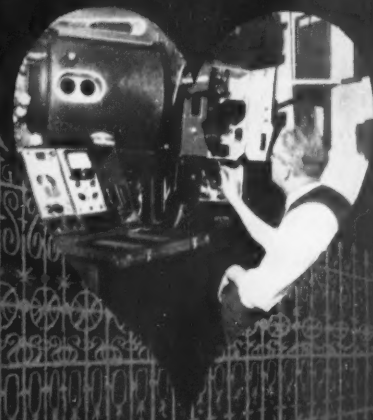
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New Eprad Line of Drive-In Equipment

A NEW LINE of in-car speaker equipment recently introduced by the Eprad Company, Toledo, is described as having special processing to make it resistant to action of moisture, in an announcement by Al Boudouris, president. Eprad is affiliated with the Theatre Equipment Company, also of Toledo, which has a construction division operating in Ohio and surrounding states, enabling them, Mr.



Boudouris points out, to place problems of manufacture, installation and service constantly under scrutiny.

"Realizing that the average theatre owner is a man of managerial instead of mechanical talents," Mr. Boudouris said, "we have sought to design equipment requiring the least maintenance in the field. This is accomplished by special processing throughout the assembly of speakers.

"This special processing starts with the selection of the proper metals and materials. Through exhaustive tests in a 'weatherometer,' it was found that aluminum—which will not rust—will corrode freely when exposed to the salt air of the Eastern Seaboard states. A special primer was developed by Eprad to eliminate this problem.

"Further tests determined that a die cast aluminum case possessed better 'fit' characteristics, lighter weight, and was actually stronger when having slightly thinner wall

construction. This material is die cast under terrific pressure, thus assuring dense and strong walls in the speaker case. The Eprad 'Universal' die cast aluminum speaker embodying these features was recently introduced.

"A stamped steel case is popular throughout the Midwest and the Southwest. However, it was necessary to use a special process to treat the steel before assembly in order to eliminate the possibility of rusting."

Regarding speaker cones and their "relatively short life," Mr. Boudouris believes that paper cones "still provide the most efficient unit and result in the finest sound. Eprad tests," he said, "revealed that if the paper cone was well impregnated with a silicone wax, the life of the cone could be extended. This solution is of a non-evaporating nature and does not impair the flexibility of the cone, while it does prevent dryness and cracking.

"It is further recommended that the cones be sprayed twice a season by using a common atomizer. This eliminates any disassembly and can be handled by one of the ramp boys or the projectionist. In a 500-car drive-in, this work can be performed within a two-hour period. The silicone-wax is distributed on a national basis under the trade-name 'Cone Life.'"

Novel Space Ship and Western Horse Rides

TWO coin-operated rides, accommodating one child to each machine at a time, have been introduced by the Bally Manufacturing Company, Chicago.

One of them is the "Space-Ship," which is designed to produce "a sensation of stratosphere flight." Four motions are incorporated in its action, including diving, dipping, rolling and swinging. All motions are in action at the same time, and the motion-pattern—the relation of one motion to another—constantly changes during flight.

The styling of the "Space-Ship" is based on modern jet-plane design with fantasy details familiar to children from supermen comics and interplanet adventure programs on television. The ship is bright red with

yellow wings, riding on a blue base. It has a polished metal trim and an instrument panel with illuminated dials and indicators. While the ship is idle, colored lights flash on and off to attract attention and continue to flash during flight.

When the starting button is pressed, an airblast blows from a concealed blower. Ray guns mounted on the nose of the ship



shoot rays of light when the button in the end of the speed-stick is pressed. Sound effects of machine-gun rattle accompany the discharge of ray guns.

To insure the safety of children the ride has built-on boarding steps. It cannot "take-off" until the starting button is pressed



after the occupant is seated. Riders can control the ship's speed by pulling back or releasing the speed stick.

The machine is built of specially weather-proof laminate rigidly reinforced and finished with weatherproof lacquer. It has a

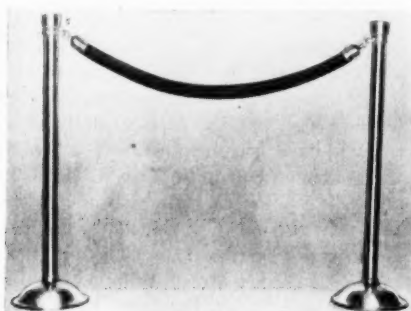
heavy-duty 1/3 h.p. motor, operating at 110 volts. The base requires 28 by 55 inches of space, and it sets solid when casters are retracted.

The coin mechanism accepts dimes, and there is a National slug-rejector. Riding time is adjustable to 45 seconds, one minute, 1½ minutes or 3 minutes.

The company also has a "Champion" ride, which features a realistic western horse and saddle. Its operation includes a low-speed start and control of "trotting" or "galloping" speeds by the reins. Floor space required is 22 by 44 inches, and operation is at 110 volts.

Velour Guide Ropes With Pressure "Give"

VELOUR-COVERED guide ropes with a special "break-away" feature have been announced by the Lawrence Metal Products of New York City. When used across restricted areas where unexpected pressure might be applied, the ropes



are designed to open at a weight of five pounds, it is explained, thus meeting the pressure with safe "give."

The guide ropes are offered in one and 1½-inch diameters, covered in blue, gold, maroon, green or grey velour, with special colors provided on order. Tape is available in maroon, white and natural. Chains and links come in a variety of metals and finishes.

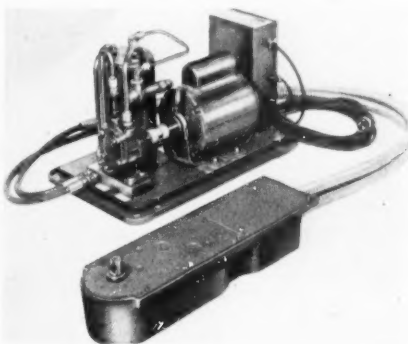
Automatic Door Control With Safety Features

A NEW electrically operated hydraulic door control designed to open standard glass, wood or metal doors instantaneously, has been announced by the Dor-O-Matic Division of Republic Industries, Inc., Chicago. Trade-named the "Invisible Dor-Man," the system opens a door as a person steps on specially carpeted area leading through the doorway.

The door remains open until the person has walked through, it is explained, and then closes with a "two-speed action," which is described as a reduction of the

initial closing speed during the last few inches of closing to permit noiseless operation. These speeds are adjustable at the time of installation.

The control system consists mainly of the door control mechanism, which is con-



cealed in the floor and the hydraulic power unit equipped with a General Electric ½-h.p. motor. The compact size of the power unit permits it to be hidden from view at any distance from the door, the company points out. It can be plugged into any standard 110-volt, a.c. circuit. The carpeting is vinylite, hermetically sealed.

Several safety features have been incorporated into the units, including setting of the door to open away from the person entering. Also, if someone is standing on the opposite side of the doorway, the automatic control will not operate until pressure on that section of the carpeting has been relieved. In case of power failure, the door will operate manually to provide a safe exit during emergencies.

As optional equipment, the company has developed a counting device designed to

accurately tabulate, not the number of times the door is opened, but the actual number of individuals who enter.

New Methods To Test Plastic Fabric Quality

NEWLY ADOPTED standard test methods designed to assist users of plastic-coated and all-plastic materials, in selecting the materials best suited to their requirements, have been issued in booklet form by the Plastic Coating & Film Association, New York City. The pamphlet is available free of charge to circuit theatre executives and others who may wish to carry out a test of plastic fabrics for themselves.

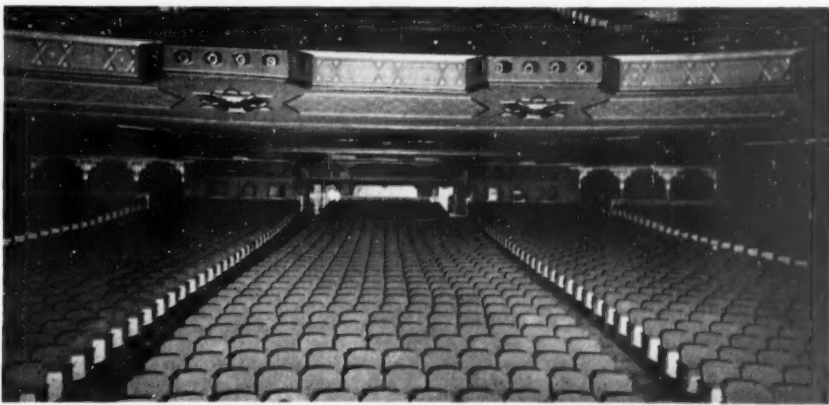
The booklet is called "Standard Test Methods for Pyroxylin and Vinyl Resin Coated Fabrics and All-Plastic Sheetting." The tests have been kept as simple and inexpensive as possible, according to the association, to make it "worthwhile and practicable for as many purchasers of plastic fabrics as possible to equip themselves for the tests."

One section of the booklet is devoted to pyroxylin and vinyl resin coated fabrics and deals with the following qualities: tensile and tearing strength, adhesion of coating, analysis of weight of coating and fabric, spue (for pyroxylin coated material), cold crack, blocking (for vinyl coated fabric), stability to heat and light, abrasion, hydrostatic pressure, fastness to rubbing, flame resistance and volatility.

A second section devoted to all-plastic vinyl resin sheeting deals with tensile and tearing strength, elongation, volatility, sta-

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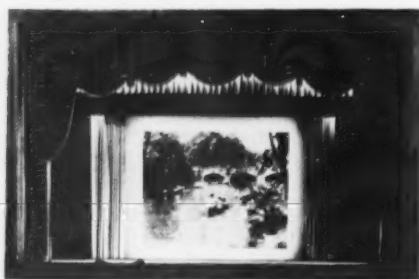
bility to heat and light, low temperature impact resistance, fastness to rubbing, blocking, flame resistance, lacquer or varnish lifting, soapy water extraction, and dimensional change at elevated temperatures.

The booklet also includes a section giving general information on the terminology and customs of the industry. It can be secured by writing the association at 9 Rockefeller Plaza, New York 20, N. Y.

Maskless Screen with Illuminated Cyclorama

A MASKLESS motion picture screen, with which the edges of the projected image are "spilled" off the screen into an illuminated area, developed by the National Theatre Screen Refinishing Company of Buffalo, N. Y., is being distributed by National Theatre Supply.

Marketed as the "Caldwell Halo Screen," the screen itself is placed in front of a cyclorama illuminated by filament



lamps in troughs attached to the rear of the screen frame. The cyclorama has a large central opening of netted material for sound transmission. It is flameproofed.

"Halo" screens are available for picture sizes from 12 to 28 feet in width and are delivered unassembled; nevertheless, installation can be made overnight, the manufacturer explains.

New Poinsettia Pattern for Plastic Upholstery

A NEW development in supported plastic upholstery material—"Nylonized Boltaflex"—is now being produced in a deep-moulded "Poinsettia Pattern," according to an announcement from Bolta, Lawrence, Mass. Previously it had been available in a "leather-like" burnished top-grain finish.

The poinsettia pattern is a highly embossed floral design resembling matelasse. It is produced by the Bolta "flo-molding" process, a technique designed to give the plastic a sculptured, molded look and make it simulate the appearance and texture of more costly fabrics.

"Nylonized Boltaflex" has a face sheet of standard 20-gauge Boltaflex plastic sup-

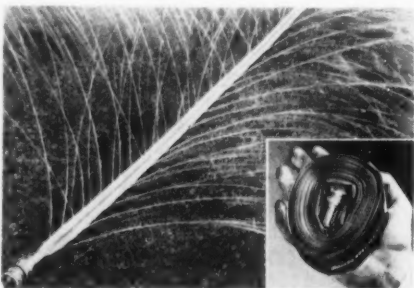
ported by a non-woven backing consisting primarily of nylon and virgin wool fibres. Its features include the ability to stretch uniformly in all directions, the company



points out, and resistance to staining, scuffing, fading, chipping and peeling. Although heavyweight and full-bodied, it is described as fitting smoothly around the corners of furniture. It may be cleaned by wiping with a damp cloth.

Plastic Sprinkler Hose For Use Also as Soaker

A NEW plastic sprinkler hose which performs the double duty of a soaker on the reverse side, has been announced by Andres Sprinklers, Hollywood, Calif. It is designed to spray an area more than 12 feet wide by 500 feet long at average water pressure.



In announcing the new hose, the company points out that it can be shaped to fit the contour of any landscaping, being adaptable to twining around flower beds as well as just lying straight on the lawn. The sprinkler comes complete with brass connector in both 20- and 50-foot lengths.

JOIN IN TV RESEARCH

An agreement providing for an expanded program of joint research and development in the field of industrial and broadcast television cameras and studio equipment has been signed by General Precision Laboratory, Inc., Pleasantville, N. Y., and Pye

Limited, of Cambridge, England. The two companies will continue to maintain separate factories for manufacturing equipment, but will pool their engineering knowledge. In addition to work on television cameras, they will combine efforts on theatre television. GPL is the developer of the Simplex theatre television system of direct projection.

FABRIC DE-ODORIZER

A new chemical designed to reduce air odors by treating fabrics has been developed by L. S. Green Associates of New York City. Called "Dust-Seal," the process prevents bacterial action on the fiber of upholstered seats and carpeting, the company explains, adding that the waste product of this action is a source of bad air in such areas as auditoriums. The chemical was introduced some years ago to control "house dust" allergy, and additional research revealed this added application, the company points out.

CANADIAN PATENTS SOUGHT

Canadian patents for "Permascreen," screen developed by Poblocki & Sons, Milwaukee, for drive-in theatres, consisting of steel plates with a surface of vitreous enamel, have been applied for, according to an announcement by Ben B. Poblocki, president. The company's products are currently distributed in Canada by branches of General Theatre Supply Company, Ltd., at 271 Edmonton Street, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.; 916 Davie Street, Vancouver, B. C.; 861 Bay Street, Toronto, Ont.; also by D. McDonald, in care of Mrs. R. B. Masterton, 142 Dufferin Street, Moncton, N. B.

Electronic Drive-In Admissions Control

A NEW electronic admissions control system for drive-ins, designed to provide both a visual and recorded vehicle and patron count and thereby eliminate both ticket machines and ticket takers, has been announced by the Electronic Signal Company, Inc., Williston Park, N. Y.

The equipment consists of a detector installed in the vehicle lane and a recorder in the box-office. As the patron drives up to the toll booth, his car is automatically counted and the count recorded on a tape. Provision has also been made for the box-office employee to record the number of passengers in the car and also the "pass" vehicles.

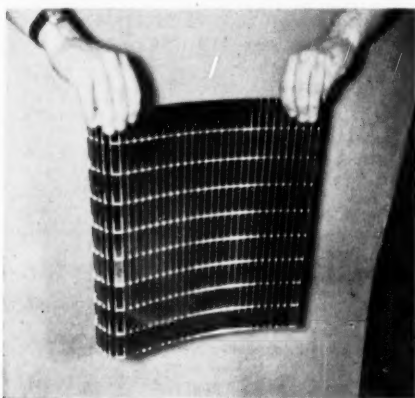
Visuals show these transactions for both the patron and manager to check. All transaction details are printed on a tape that is "locked in" the equipment. Cash

turned in may be checked against the record on the tape in a few minutes at the end of each day's operation.

Decorative Material With Mirror Effect

A NEW decorative material designed to give a lustrous "mirror" appearance on such surfaces as walls, pillars and display stands has been announced by Miroflex Products Company, Inc., New York City.

Called "Miroflex," the material consists of small exact multiples of cut mirror af-



fixed to a cloth backing. Its flexibility permits adhering to both flat and curved surfaces, according to the company. It is available in a variety of cuts and colored mirror combinations.

New Rubber Matting For Entrance Use

RUBBER RUNNERS especially designed for theatre lobbies or other inside entrance ways as a floor protector, or traffic director, has been announced by the D. W. Moor Company, Toledo, Ohio. Called the "Do-All Long-Ribbed Mat-



ting," the product is made from corded rubber in 3/16-inch thickness. It has traction-type ribbing running the long way of the mat to facilitate cleaning with a broom.

Sold by the running foot, the matting is 34 inches wide and comes in rolls approximately 38 feet in length.

BETTER THEATRES SECTION

Alignment Device Added To Hanover Carbon Saver

EXTRA ASSURANCE of carbon stub alignment when coming into burning position is provided in a new development of the Hanover permanent clamp type carbon saver distributed by Norpat Sales, New York. This is a device, the principle component of which is a spring about 2 inches wide and half an inch high, that is attached to the pivotal screw, with the spring so contoured as to exert tension on both the retiring carbon jaws and those holding the incoming stub, allowing pivotal action without side play.

PLASTIC GROUP OFFICERS

S. Ernest Kulp, a member of the board of directors and of the executive committee of the Masland Duraleather Company, Philadelphia, was re-elected president of the Plastic Coatings and Film Association, New York City, during its annual meeting in New York last month. Re-elected as vice-president was G. H. Callum, of the United States Rubber Company, Mishawaka, Ind. The association's new executive committee now includes Walter F. H. Mattlage of E. I. duPont de Nemours & Company, Inc., New York; John W. F. Young of the Federal Leather Company, Belleville, N. J.; E. L. Edgar of the Fire-

"Transcenic" Screen Setup

By LEONARD SATZ,
Raytone Screen Corporation,
Brooklyn, N. Y.



INTRODUCED at the Tesma convention in Chicago, Raytone's new "Transcenic Screen Surround" has met with the approval of exhibitors in many parts of the country and several jobs are scheduled for production in the immediate future.

Illuminated surrounds are the result of scientific research and not just a promotional item. A larger effective picture area is provided—call it panoramic vision, wide angle vision, or what you will—and the result is a more dramatic presentation of motion pictures and much more comfortable viewing conditions.

The "Transcenic" system represents the theory of a steadily illuminated surround of low light level, which is provided by a slide projector in the booth. A dimming transformer and special patented mask not only enable the theatre operator to find the lighting level that is pleasing and proper for his theatre, but masks out the screen so as not to "wash" out the image, and fills the entire surrounding area with accurately masked light. The correct level is found when the eye can just perceive the surrounding area adjacent to the screen.

The system is designed to approach normal viewing conditions in the theatre without distracting from the perfection of the motion picture in any way. The psychological factor is important. Patrons "live" the action on the screen and nothing must be allowed to destroy this illusion.

Construction is engineered for permanence and rigidity. Sections are prefabricated and are delivered in a complete package. All formed sections, such as the columns and the curved highlights that abut the screen are accurately made, allowing instant assembly and complete interchangeability. Nails are not used during assembly. Parts or sections are fitted quickly together and bolted, having been previously drilled. This allows for easy dis-assembly if required for changes in policy.

The system can be made to fly at slight additional cost. Also, since only 24 to 32 inches exist between the screen surface and the front of the columns, the usual screen curtain can be operated between features, or for refreshment intermission.

Screen material, non-perforated, is made up into sections and shipped separately, and is applied over the correct forms just prior to erection.

Third-dimensional pictures, because of their great depth effect, which gives much additional scope to the viewed scenes, makes normal screen sizes appear smaller. A "Transcenic" screen extends the effective picture area.

A new picture screen is included in the cost of the "package," which is available at independent theatre supply dealers everywhere.

stone Plastics Company, Pottstown, Pa.; and J. D. Lippmann of the Textileather Corporation, Toledo.

NEW TV INSTALLATIONS

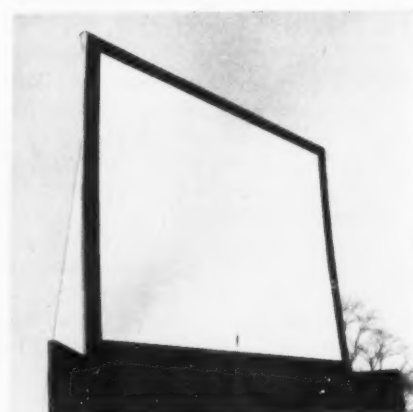
Installation of Simplex theatre television systems in two theatres have been announced by the National Theatre Supply, New York. Both systems are of the direct projection type manufactured by General Precision Laboratories, Pleasantville, N. Y. One installation was in the B. S. Moss Company's 1500-seat Lee theatre at Fort Lee, N. J., the other in the 1028-seat Gopher theatre in Minneapolis.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 43) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section Ad display and Glass-in-Frame equipment.
American Seating Company: Information on stadium seating for drive-in theatres.
Armour & Company: Information on intermission shorts.
Ballantyne Company: Information on drive-in package equipment and finance plan.
Bausch & Lomb Optical Company: Information on projection lenses.
Coca-Cola Company: Money-making details for beverage vending.
Concession Supply Company: Catalog on refreshment equipment and supplies, drive-in playground equipment.
J. J. Connolly, Inc.: Write Dept. BT for literature on frankfurter grills.
Dad's Root Beer Company: Complete information on root beer beverage and dispensers.
General Electric Company: Write Section 2823 for catalog on loudspeakers.
General Register Corporation: Information on ticket register and ticket taker.
Griggs Equipment Company: Catalog on auditorium chairs.
Heywood-Wakefield Company: Illustrated catalog on auditorium chairs.
K-Hill Signal Company, Inc.: Information on drive-in traffic counter.
Kollmorgen Optical Corporation: Bulletins 207 and 209 on projection lenses.
Manley, Inc.: Information on popcorn seasoning and booklet "How to Make Big Profits from Popcorn."
Miniature Train Company: Write Dept. H for illustrated brochure and installation details of train rides for drive-in playgrounds.
Miracle Whirl Sales Company: Literature on playground equipment for drive-in theatres.
Motiograph, Inc.: Literature on projection and sound systems, theatre television, in-car speakers and motor-generators.
Nestle's Company: Details on merchandising chocolate candy.
Peter Paul, Inc.: Write for point-of-sale material.
Poblocki & Sons: Write for information on drive-in screens, and payment plan.
J. E. Robin, Inc.: Literature on motor-generators.
Spacarb, Inc.: Booklet on beverage dispensers.
Star Manufacturing Company: Write for blueprints of refreshment layouts to include popcorn machines, hot dog steamer, bun warmer, griddles and fryers.

"PERMASCREEN" ON A CONTOUR



Adaptation of "Permascreen" to the curved screen tower of the Pekin drive-in at Pekin, Ill., was recently carried out as pictured above. "Permascreen" consists of steel plates with a surface of fused-on vitreous enamel which are mounted on existing or new drive-in towers. They were developed by Poblocki & Sons, Milwaukee, to eliminate paint as the light reflecting material.

Strong Electric Corporation: Literature on rectifiers and spotlights.

Wagner Sign Service, Inc.: Catalog on attraction advertising equipment.

Williams Screen Company: Samples of projection screen, silver or white.

NEW LITERATURE

Drive-in Equipment: The new "De-Luxe" series of in-car speakers is described by Motiograph, Inc., Chicago, in a brochure recently issued. Among the features cited is the use of a full magnet 5-inch diameter speaker unit, which is pointed out as being 20% larger than that used in many in-car speakers. Other features include multi-tapped transformers designed to permit exact matching of speakers and amplifier circuits of any sound system desired. The new brochure also describes other drive-in accessories, including ramp switching panels, record players, microphones, and refreshment stand and outdoor seating area speakers.

Retractable cords: An eight-page bulletin describing its retractable cords for a variety of general communication and power applications, including in-car speakers and heaters for drive-ins, has been released by Koiled Kords, Inc., New Haven, Conn. The illustrated bulletin explains how the cords are made, where they are used, and the specific features making their use advantageous. For drive-ins, it is explained, the cords "are compact and stay out of the way when not in use, yet extend to the desired length when needed. They also eliminate the dangers of cords catching on door handles and breaking." The bulletin, which can be obtained free from the company (Box K, New Haven, 14) also contains information helpful in ordering the cords.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond Street, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalae, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.; 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Frazier & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

NEW LEES SHOWROOMS

Newly renovated and redecorated showrooms on the eighteenth floor of the Merchandise Mart in Chicago, have been opened by James Lees & Sons, Bridgeport, Pa., manufacturers of carpeting. In an area covering 10,000 square feet of floor space, the company has arranged displays to give retailers ideas to use in selling. The contract department is part of the main showroom, and there is also a projection room for film showings, and an advertising and promotion area.

MOTION PICTURE HERALD, FEBRUARY 7, 1953



Selecting Playground Equipment For Drive-In Theatre Operation

By NORMAN R. MILLER, vice-president of American Playground Device Company, Anderson, Ind.

THE children's playground is now generally accepted as an essential part of the drive-in theatre, but many operators are unaware of what sizes and types of recreational devices to purchase and how much money to invest. Not much information has been published as yet on this important phase of operation.

Playground apparatus should be selected to fit best the age, size and abilities of the boys and girls concerned. By following this rule, the drive-in operator will assure maximum play-exercise value and safety for the youngsters and money savings for himself.



Norman R. Miller

For the drive-in with a capacity of 400 cars or more we recommend dividing the playground into two areas—a junior section for children up to nine years old, and a senior section for those ten and older.

For the junior division we recommend the following equipment:

B-146 Six-Swing Set, with chair-type nursery seats to securely hold children of pre-school age. The 7-foot high frames are constructed of tested, hot-dip galvanized steel pipe, locked rigidly together with certified malleable fittings. Swing hangers are of malleable iron, certified to test more than 50,000 pounds tensile strength per square inch, and oil-impregnated bronze bearings help to assure extra safety and lasting wear.

H-148-MS Combination Unit, combining two heavy-duty see-saws, four swing seats suspended on No. 8/0 bulldog chains with oil-impregnated bronze bearing swing hangers and an all-steel, 16-foot wave chute slide. The swing frame is 8 feet high. All metal parts are hot-dip galvanized. See-saw boards and swing seats are finished with three coats of weather-resistant Wax-O-Namel.

Primary Castle Walk, a special climbing structure designed by American to provide the arm and shoulder muscle-building exercises of the American horizontal ladder and the climbing-play action of the Castle Tower. This primary unit has a 7-foot tower and a walk 6 feet long, 24 inches wide and 5 feet, 3 inches high.

ME-3 Merry-Go-Round, equipped with an improved assembly to afford smooth, easy motion, is readily propelled by one child even when carrying a capacity load of 25. The seat board is 10 feet in diameter and constructed of clear, select 2-inch Oregon fir stock with an enclosure platform also of select wood.

SECTION FOR OLDER CHILDREN

For the senior playground area, the following pieces are recommended:

C-136 Six-Swing Set, which has a 10-foot high frame fabricated with upright supports of 1 7/8-inch and top beam supports of 2 3/8-inch tested pipe. The frame is locked together by massive certified malleable iron fittings.

Senior Castle Tower, which will accommodate as many as 50 children at one time. Developed to satisfy a child's climbing instinct, it is 9 feet, 9 inches in height. The pipe members are purposely 1 1/6-inch in diameter so that even the smallest

child can grasp and maintain a firm handhold. An improved circular design eliminates sharp corners and ends and provides a larger capacity.

WMS-20 All-Steel Slide, with a chute 20 feet long and a platform 10 feet high. It has special certified malleable fittings tested to 50,000 pounds tensile strength which lock the chute; massive 16 1/2 x 23-inch malleable safety platform; large, roomy non-slip safety stair treads; chute guard rails; safety handrails; stairway and supports into a strong integral unit.

B-164 See-Saw, advised in the four-board unit size for a standard drive-in. The see-saw boards are constructed of select 8/4-inch Oregon fir and are 12 feet long, 12 inches wide. All corners are rounded with the seats saddle-shaped.

The eight units described above, which will keep upwards of 500 children happily and beneficially occupied before showtime, may be purchased for slightly more than \$1,000. By selecting durable, ruggedly-built equipment, maintenance costs will be negligible, and there will also be that comfortable feeling that comes from the knowledge there will be no mechanical defects to cause accidents.

Along with the playground, picnicking facilities can also be provided at drive-ins as a further inducement to draw the whole family for the early show. The All-American picnic grill and streamlined picnic table are ideal for an outdoor meal.

Developed after years of exhaustive testing, this grill is designed to provide faster and easier fire handling and uniformly even heat to the exact intensity desired through positive draft control. It cooks, bakes, or warms and burns charcoal, wood or coal.

The American heavy-duty picnic table is ruggedly built with all-steel frames of 1 1/2-inch new tested steel pipe locked together by heavy certified malleable fittings, which through-bolt the pipe members. Four table top and single seat boards are constructed from 5/4-inch and 10-inch Douglas fir. The table is 8 feet long and accommodates 12 persons.



Youngsters enjoy playground equipment at Community Theatres' Town drive-in at Detroit before the film performance begins. This drive-in is equipped with American all-steel swings, see-saws, a merry-go round, a slide and a castle tower.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING

- 101—Cutout devices
- 102—Display frames
- 103—Flashers
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHIT'RE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Microphones
- 1019—Mirror guards
- 1020—Motor-generators
- 1021—Non-sync. turntables
- 1022—Photoelectric cells
- 1023—Projectors, standard
- 1024—Projectors, 16-mm.
- 1025—Projector parts
- 1026—Projection, rear
- 1027—Public address system
- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splicers
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers
- (See also Maintenance)

VENDING—See Theatre Sales

About People of the Theatre

AND OF BUSINESSES SERVING THEM

THEODORE R. COMBS has been promoted to the post of sales services manager for the American Seating Company, Grand Rapids, Mich., according to J. M. VER-



Theodore R. Combs

MEULEN, vice-president and general sales manager of the company. In his new position Mr. Combs will supervise the company's nationwide installation of seating for theatres, stadiums, churches, schools and related structures. A native of Freeport, N. Y., he is a graduate of New York State College for Teachers and has a mechanical engineering degree from Rensselaer Polytechnic Institute. After service in World War II as a first lieutenant in the Air Corps, he joined American as supervisor of the company's Eastern installation operations with headquarters in New York. In June, 1951 he was transferred to Grand Rapids as installation engineer. Mr. Combs now succeeds Earl VandePoel, who has been transferred to the company's Church Products Division.

A new 600-car drive-in is being constructed on the shore overlooking Brown's Lake east of Burlington, Wisc., by JACK YEO and BEN POBLOCKI, president of Poblocki & Sons, Milwaukee. The two men have also purchased land on the west side of Burlington for a future drive-in project.

The appointment of JOHN W. HAMILTON of New York as its architectural representative has been announced by Day-Brite Lighting, Inc., St. Louis. Mr. Hamilton will assist with lighting problems from headquarters at 92 Liberty Street, New York City.

DONALD T. SCOTT has been appointed assistant manager of the Galion theatre at Galion, O.

Plans for building a new 500-car drive-in near Carroll, Ia., have been announced by the Pioneer Theatres Corporation, St. Louis Park, Minn. The company's present drive-in in that area, the Carroll, will

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Name _____ Theatre _____

Address _____

be discontinued, because it is "inadequate to serve that community," according to HAROLD D. FIELD, president.

BLAIR FOULDS has been elected a vice-president of General Precision Laboratory, Inc., Pleasantville, N. Y., according to an announcement by HERMANN G. PLACE, president of the company. Mr. Foulds has served for several years as commercial engineering director of the company with responsibility for government liaison and contact administration as well as marketing of commercial products, including broadcast studio and theatre television equipment. Before joining GPL in 1949, Mr. Foulds was commercial engineering director of the Brush Development Company, Cleveland, manufacturers of industrial instrumentation and magnetic recording devices. A graduate of the Sheffield Scientific School of Yale University in 1928, he also worked for more than ten years at Western Electric in industrial instrumentation engineering.

A new drive-in theatre is being constructed at Oak Ridge, Tenn., by EDWARD

BURCHFIELD. An opening is planned for the early spring.

LEONARD HAGEDORN has been named manager of the Hermo theatre in Hermann, Mo., replacing SAM BAUMGAERTNER, who resigned.

Two new drive-in projects have been announced for Wisconsin. FRANK HAHN and FRANK HAHN, JR., operators of the Bay theatre, Ashland, will build a 400-car drive-in in the same city. LOUIS DEUTSCH, owner of the Granada theatre, Virginia, Minn., is drawing up plans for a 350-400-car drive-in there.

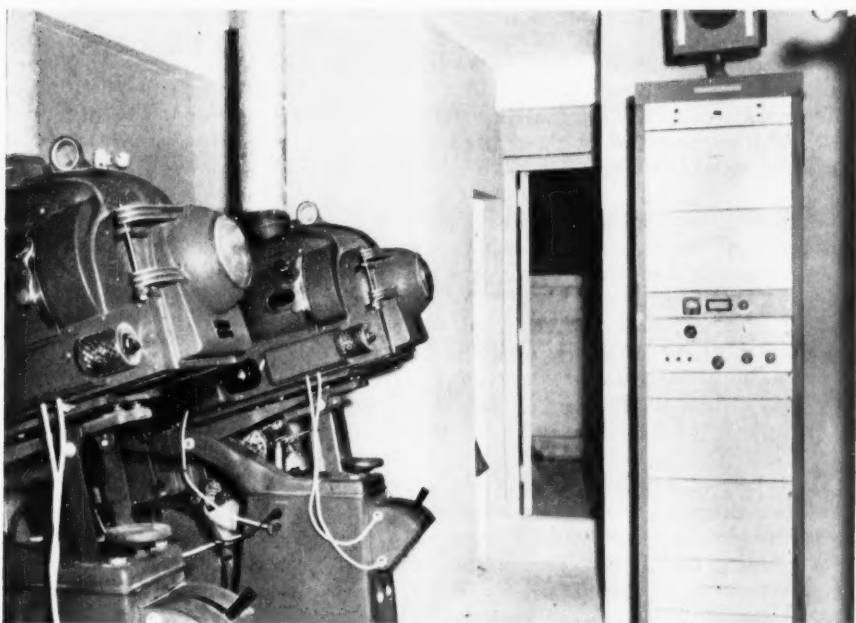
Following repairs, the Strand theatre at Reading, Pa., has been reopened with PAUL H. ESTERLY back as house manager.

MAURICE W. M. MORIARTY has been elected president of the Motion Picture Projectionists Union, IATSE, in New Haven, Conn. Other officers include ANTHONY M. BASILICATO, vice-president; ERNEST V. DEGROSS, re-elected treasurer; FRANK PERRY, re-elected business represen-

tative; MATTHEW W. KENNEDY, re-elected executive member; and RICHARD N. FRAZIER and JOHN E. C. KELLY, on the financial committee.

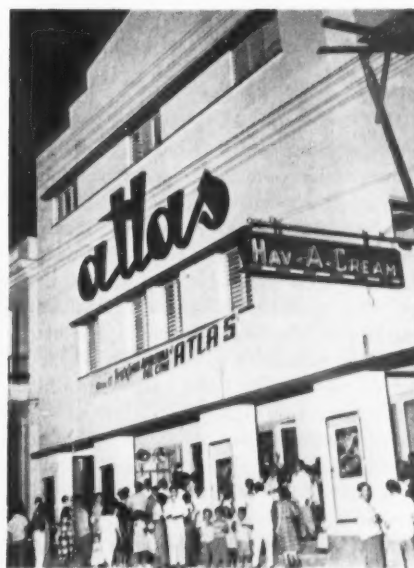
MICHAEL MASSELLI, at one time projectionist at the Star theatre, Hartford, Conn., is now manager of the independent Plainfield theatre, Plainfield, Conn. He was formerly with Lockwood and Gordon Theatres in Wethersfield, Conn.

ARTHUR J. HAMMER has been appointed manager of the Southwestern region of RCA Victor, Camden, N. J., according to C. M. ODORIZZI, operating vice-president of the RCA division. He succeeded JAMES W. COCKE, who has retired after 25 years with RCA. From headquarters in Dallas, Mr. Hammer represents the company in field operations with responsibility for administration, distribution and sales of RCA and RCA Victor products in a region covering Texas, Arizona, New Mexico, Oklahoma, and portions of Mississippi, Arkansas and Louisiana. Mr. Hammer joined RCA Victor in 1946 as a trainee, becoming a field sales representative for the home



BETTER THEATRES SECTION

U. S. Equipment in New Havana Theatre



The new Atlas theatre opened recently in Luyano, Cuba, a suburb of Havana. Projection equipment (booth is pictured at left) includes a Westrex "Advanced" sound system, Century projectors, Ashcraft lamps and rectifiers, and Bausch & Lomb lenses. The theatre has a Hurley vinyl plastic screen, and Clancy curtain control. Shown at the opening (upper left) are Alberto Lopez and Manolo Alvarez, operators of the theatre; and Roberto Baguez, and Pedro B. Soto, manager and assistant manager, respectively, of the Westrex Corporation's Caribbean office, with headquarters in Havana.

instrument department a year later. In 1952 he was appointed assistant to the company's director of regional offices.

R. M. (BOB) DAUGHERTY has been appointed general manager of the Floyd Theatres' circuit of 13 indoor and outdoor theatres with headquarters at the Florida theatre in Haines City, Fla. He has been in show business for the past 25 years, having managed theatres in Orlando, Daytona Beach, Jacksonville, Tampa and Miami, all in Florida.

JACK BARTON has been named manager of the Royal theatre in Baltimore, succeeding the late SAM WARD.

W. H. BOOTH has sold the Booth theatre at Hollendale, Miss., to W. R. TUTT.

The 600-car Skydrome drive-in at Lake Worth, Fla., has been purchased by Wometco Theatres of Miami. It has been placed under the supervision of district supervisor ELMER HECHT, and named as manager is EL ARKEN, who is city manager of the West Palm Beach area. ED CUTLER has been appointed assistant and refreshment manager.

Opening of the Jet drive-in at Cut Off, La., was postponed recently when the screen tower was blown down during a storm. Owners of the project are L. J. CHERAMIE, R. J. SOIGNET, and RICHARD GUIDRY.

EDWARD H. SEELERT, one of the original founders of McQuay, Inc., Minneapolis manufacturers of heating, refrigeration, and air conditioning equipment, died of a heart attack in Minneapolis on January 1st. At his death he was a director of the company and also vice-president and secretary-treasurer. He was also a director and treasurer of the American Automatic Ice Machine Company, Faribault, Minn., a subsidiary of McQuay, which he helped to form in 1949. Born in Rhineland, Germany, Mr. Seelert came to this country with his parents at the age of ten. Upon graduating from a high school in Hamilton, O., he began his career in the machine tool industry with the Mosler Safe Company there. In 1920 he joined the Witte Manufacturing Company, Minneapolis, as plant superintendent, and in 1926 when the company was reorganized as the McQuay Radiator Corporation, he remained with it as plant manager.

Two changes in personnel have been announced by Tri-States Theatre Corp., Des Moines. ROBERT LEONARD, formerly city manager and manager of the Paramount at Des Moines, has been transferred to Waterloo as city manager and manager

Nearly 50 Years in the Business!



■ Forty-six years in the motion picture industry is now the record of Jake Mitchell, sales manager for LaVezi Machine Works, Chicago, manufacturers of precision projector parts. Mr. Mitchell's career dates back to 1906, when he and his late brother, Lee Mitchell, operated a nickelodeon on Milwaukee Avenue in Chicago. In 1908 he went with Carl Laemmle as one of the first traveling film salesmen. On his first trip he sold Universal's one-reeler, "Goebel Tragedy," to the McMahon & Jackson circuit in Cincinnati for \$120 for one week's rental!—in those days a staggering sum. Subsequently he worked for various exchanges until 1928, when he entered the supply field. His first position was with the E. E. Fulton branch in Omaha. In 1938, he acquired his present post with LaVezi.

of the Paramount there. WILLIAM HAVERY, formerly manager of the Illini in Moline, Ill., succeeds Mr. Leonard in Des Moines as manager of the Paramount.

A new 480-car drive-in, to be called the Trans-California, is being constructed at Los Banos, Calif. It was designed by DAVID BOLTON and an opening date has been tentatively set for July 15th. Manager of the theatre will be AMELIA SILVA.

Construction has been started on a new 400-car drive-in theatre at Camrose, Alberta, Canada, by STAN BAILEY and FRANCIS MOHLER. It will be called the Northern Lights.

New managers have been appointed by the Smith Management Company, Boston, for two of its theatres in Framingham, Mass. GEORGE GRANDEE is now at the St. George theatre and JOHN BERRY is at the Gorman.

EDGAR A. LYNCH has been named manager of the Warner Bros.' Beverly Hills theatre at Beverly Hills, Calif. He formerly held the same post at the circuit's Roger Sherman, New Haven, Conn.

CHARLES GOLDNER has been named manager of the Astor theatre, Bridgeport, Conn., succeeding ARTHUR ESPOSITO, who resigned.

J. E. THOMPSON is the new owner of the Pangburn theatre at Pangburn, Ark., having purchased it from LLOYD HUTCHINS.

The Belle theatre at Bellfontaine, Ohio, which was closed for a year, has been reopened under the direction of HOMER SNOOK, head of the Midwest Theatre Supply Company of Cincinnati and A. F. CARNES, former Schine theatre manager.

DOUGLAS STEVENSON formerly doorman at Odeon Theatres' Plaza theatre in Vancouver, B. C., has been promoted to assistant manager there.

Two new theatres recently opened in Saskatchewan, Canada, are MYER ZICH's 325-seat Maple Leaf in Esterhazy and MIKE METROPOLIT's 300-seater at Cudworth.

R. H. CROWE of the Transco Company of Houston, Tex., has been appointed the new refrigeration products sales representative in Texas for McQuay, Inc., Minneapolis manufacturers of heating, air conditioning and commercial refrigeration equipment, according to an announcement from H. BLAKE THOMAS, vice-president in charge of sales for McQuay. Mr. Crowe was formerly manager for seven years of the Refrigeration Department of the Houston branch of the N. O. Nelson Company.



After 35 years in the motion picture industry, FRANK JORDAN, manager of the Belgrade and Clearfield theatres at Philadelphia, has retired and will go to the West Coast.

WILLIAM DUGGAN has been named manager of the Matanzas theatre in St. Augustine, Fla., following the resignation of LOCKE CRUMLEY, who formerly occupied that position.

CURRY ANDREWS has been appointed manager of the Joy-Lan drive-in at Dade City, Fla., a unit of Floyd Theatres of Haines City, Fla.


1953 *Better Theatres* GUIDE —**EDITION**

INFORMATION OF LASTING VALUE in theatre operation and construction gives each Guide Edition enduring usefulness not merely for one year, but for an indefinite number of years. The OPERATING DATA SECTION is a digest of material published in the preceding twelve issues of BETTER THEATRES, selected for its lasting value and arranged for easy reference. The 1953 GUIDE will thus make readily available, in a single issue, the wealth of facts, ideas and methods presented in issues of BETTER THEATRES since February 1952.

THE CATALOG DATA SECTION is the only compendium of its kind on theatre equipment, materials and supplies. It is a classified reference section giving model and design specifications and other catalog-type information, plus data on distribution, branches, etc. No other publication in the motion picture theatre field places such information at the hand of the theatre owner, the manager and the purchasing executive.

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